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# BOOK REVIEWS

*Textile Art in the Church* by Marion P. Ireland, Abingdon Press, Nashville, Tenn., 1971, $27.50

Reviewed by:
Una Hanbury, GRA, Sculptor
Santa Fe, N.M.

Who has not as a child held up a magnifying glass and watched as the rays of the sun were transformed from a benign and general warmth to a powerful point capable of igniting paper and charring wood? The church, as a structure, fails unless it performs the same compressing, focusing and igniting function upon the spiritual ambience as the magnifying glass does upon the physical.

A major avenue toward this spiritual magnification is built on emotional and symbolic communication. There are the symbols themselves. And there are the many means by which these symbols are made to speak to us: church architecture, music, liturgy, sculpture, painting, glass work and textile art.

In *Textile Art in the Church*, Marion P. Ireland leads us through the ways by which textile art has served the Christian religion, tracing examples back to the birth of the church and showing the origins, symbolism, useage and evolution of all textile appurtenances, apparel and decoration in the Catholic, Protestant and Eastern Orthodox churches. Her story spans both time and space, from the Catacombs of St. Callistus to the First Presbyterian Church of Concord, Cal.

If Marion Ireland had confined herself to a history of textiles, this would still have been an extraordinary book. But historical survey alone is not her purpose. Her aim is to give us a clear understanding and appreciation of the unique possibilities inherent in threads and fabrics, design and color, and how they are employed by artists today to create works of beauty and symbolic power. Her lavishly illustrated book lets us see in rich color such outstanding textile achievements as those of Janet Kuemmerlein's canopy banners, St. Patrick's Church, Eucharist; two glorious tapestries by Robert Nilsson and his wife at Markus Church, Stockholm; Beryl Dean's incandescent banner at Stoneleigh Church, Warwickshire; the brilliantly hued tapestry reredos by John Piper at Chichester's ancient cathedral, and a number of the author's own beautiful creations.

Mrs. Ireland reminds us of the importance of relevance, pointing out that "the value and effectiveness of any work of church textile art must be judged by its relationship to the situation in terms of time, place, architectural style, and liturgical propriety." She supports this view by citing such illustrations as the use of an embroidered poncho for Mass in St. Joseph's Church at Pisinimo, Arizona, a Papago Indian reservation where medieval ecclesiastical dress would have little meaning for the parishioners.

In addition to the exceptionally attractive layout and type face, and the fine color quality of the illustrations, the author has facilitated use of her book by providing a useful glossary, extensive bibliography, and notations that permit the reader to find cited illustrations quickly and easily.

The author has stated that her purpose was to "look beyond our immediate acquaintance with church art to recognize its shortcomings, and find guidelines toward a true fulfillment of th use of beauty in the church today." This boo itself a work of art, is a monument to h successful achievement of that purpose.

*Architectural Interior Systems*: Air Conditionin Acoustics by John E. Flynn, AIA and Arthur Segil. Published 1970, Van Nostrand Reinho Co., New York, N.Y. $13.95

Reviewed by:
John E. Stafford, AIA, GRA
Eugene, Ore.

This book is designed to serve as a gene reference for architects, interior designers, a consulting specialists who work without integral interdisciplinary engineering sta Rather than provide a collection of compreh sive engineering details which, because of rapid rate of technological and scient development, are constantly changing, data limited to information that will provide overview, a sense of architectural perspecti and a positive attitude for professional judgme In scope the book is intended to *bridge* technology of environmental control and the of architecture, to recognize energy as a poten creative medium; to attempt a synthesis systems and processes that contributes mastery of the physical environment.

BOOK REVIEWS continued on page 29

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Preview of Conference Program
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Lutheran Theological College
at Tokyo Japan

Cover

St. Barnabas Episcopal Church
Houston, Texas

FAITH & FORM

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***Architectural Award Winners – Los Angeles – 1971**

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# NOTES & COMMENTS

## 1972 Atlanta Conference

"New Spaces for the Gathering Community" is the theme for the 33rd Annual Conference of the Guild for Religious Architecture, which will take place at the Regency-Hyatt House, Atlanta, Ga., April 27 and 28, 1972.

The Conference will address itself to architects who are dealing with the entire range of religious work, to clergymen and administrators who are responsible for building programs of all types at national levels, and to the local religious leaders and congregations who are affected by new building programs.

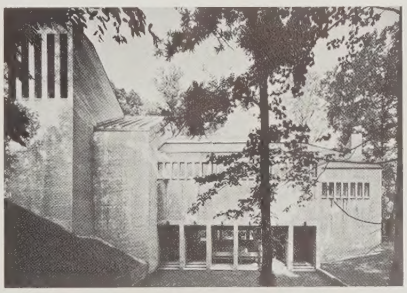
The Conference will consider also a wide range of programs that are occurring throughout the nation. These will include:

1. Religious buildings involved in urban trends which require renovation for their existing communities or new ethnic groups.
2. Renovation of old suburban spaces for the new requirements of changing institutions.
3. Economical and innovative methods to begin new religious communities.
4. Creating fresh design sacrality in anonymous space.
5. The requirement of new religious spaces.
6. Church and government programs in society.

In an attempt to find answers to these questions, members of various religious bodies will discuss trends in the basic requirements of their spaces today, and from this the Conference will attempt also to deal with the question to the most appropriate space in terms of theology and in terms of function for the various communities.

**NOTES & COMMENTS** continued on page 30

## AIA Honor Awards



*Photo/Robert Lautman*

Florence Hollis Hand Chapel,
Mount Vernon College
Washington, D.C.

Architects: Hartman-Cox
Washington, D.C.

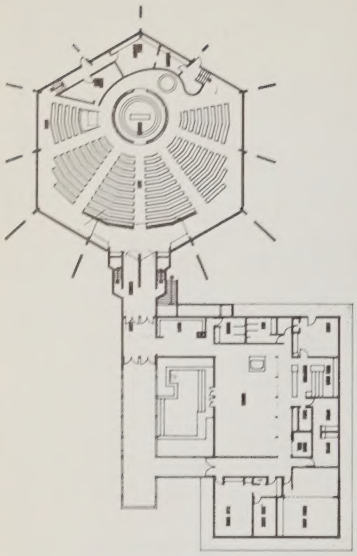
Problem: to provide a non-denominational chapel for a two-year women's college with flexible seating arrangements for 300 persons for worship, music, drama, contemplation.

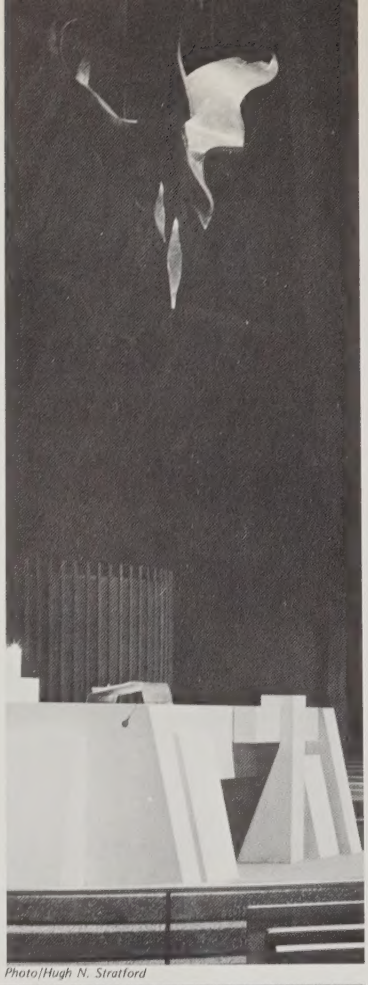
The jury found the solution worthy in the simple, rectangular building which arises from a ravine, with entrances at several levels, and which relates very successfully in scale and materials to existing neo-Colonial buildings without being subservient to the design pre-determinations. A particular feature of the building is its unique accommodation of the requirements for multiple use.

It was considered that this may possibly point a direction for future buildings where religious activities may respond to a broader concept of what religious activities really are. From this standpoint, the jury viewed the building as a potential influence on future religious building design in this country, to confirm definite trends already visible.

**NOTES & COMMENTS/AIA HONOR AWARDS** continued on page 26

# ARCHITECTURAL AWARD WINNER LOS ANGELES CONFERENCE-19





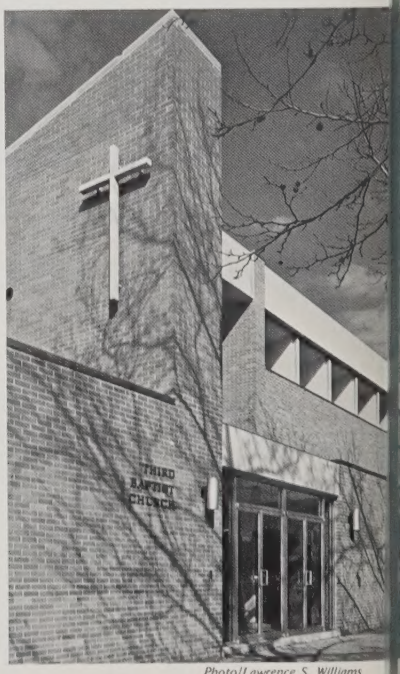
Photo/Hugh N. Stratford

**HONOR AWARD:**
Our Savior's Lutheran Church
Everett, Wa.

Architects:
Grant-Copeland-Chervenak
Seattle, Wa.

Perhaps the most powerful interior in the exhibit. An exceptional happy union of art and architecture. Designed for group religious experience, the plan works well.

Photo/Lawrence S. Williams

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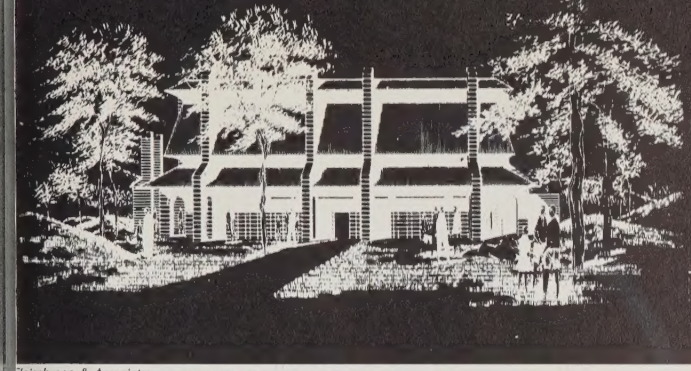
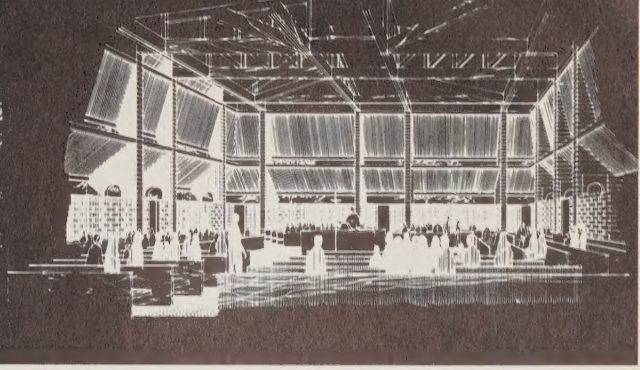


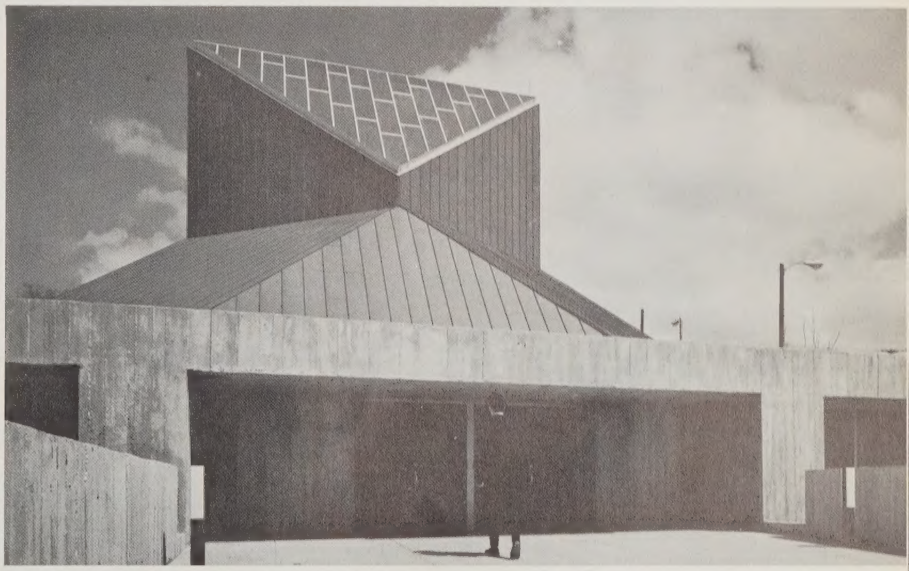


Fleischman & Associates

**HONOR AWARD:**
Chaminade Chapel
Malawi, Central Africa

Architects:
Richard Fleischman & Associates
Cleveland Heights, Oh.

A tribal meeting hall, made into a modern Christian church. Built of materials easily available in the African bush (concrete block and wood). It was noted that in place of windows, wide ventilating slits, always open, keep the room comfortable. The simple, square room should function well. The architecture is appropriate for a developing country.



Photo/Alexandre Georges

**R AWARD:**
Baptist Church
elphia, Pa.

ects:
l E. Wagoner & Associates
elphia, Pa.

roject deserves close
ion and study.
erb example of the
gent use of
restricted space in a
orhood that requires the
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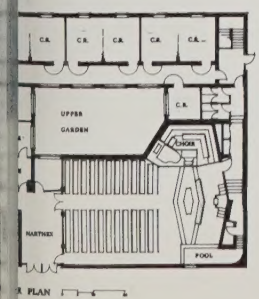
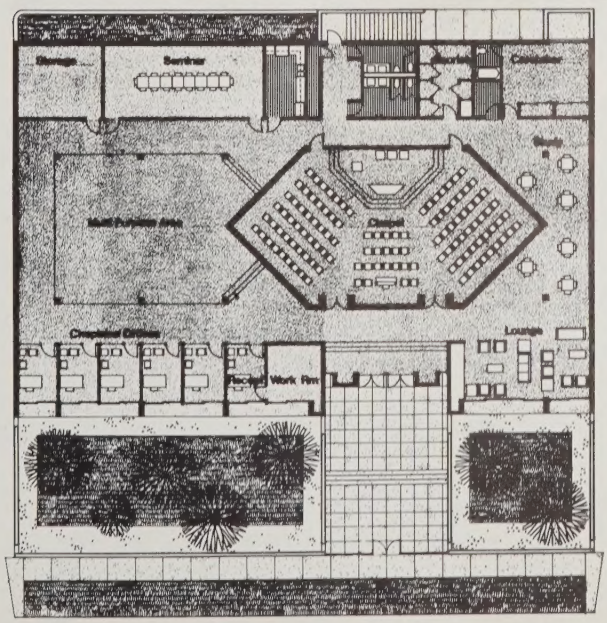
vide the element of
y by use of a small but
tant garden.
ng directly to the
n is the social hall, and
oking the garden
classroom wing.



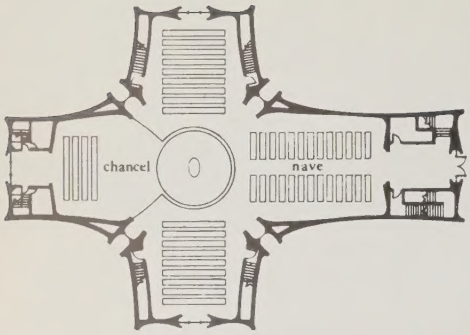

PLAN




**HONOR AWARD:**
University Interfaith Center,
University of Tennessee
Memphis, Tenn.

Architects:
Gassner/Nathan/Browne
Memphis, Tenn.

Here group experience is the watchword. This three-faith college religious center has a strong contemporary form. In the well-utilized site, the chapel is properly the focal point both by plan location and by its special shape.

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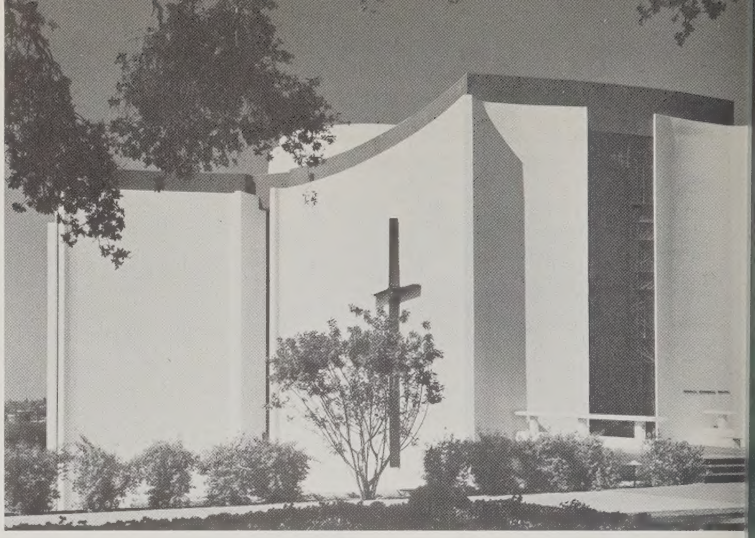


**HONOR AWARD:**
Herrick Chapel,
Occidental College
Los Angeles, Cal.
Architects: Ladd & Kelsey
Pasadena, Cal.

A smooth classic design. The cruciform plan might cause the audience to feel segmented. The exterior is handled with a subtlety permitted by modern concrete construction methods. The seating is good and the garden and pool add real values. A direct, beautifully proportioned exterior.

A demonstration of how successful a remodeling can be. The original church, basically good but unimpressive in design, reworked with taste and judgment to fit the revised Catholic liturgy. The ordinary interior was made quietly distinguished.

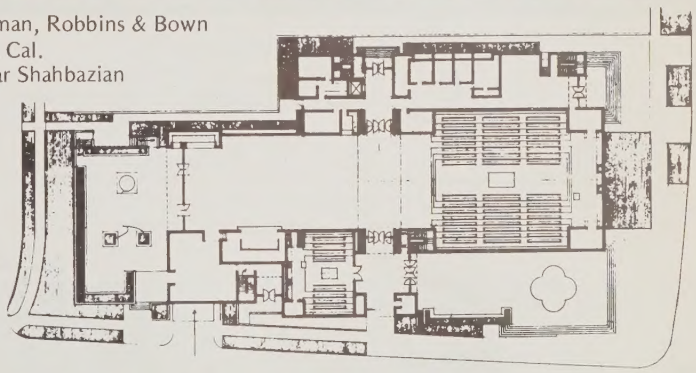
*Photo/Stanley Ring*

**HONOR AWARD:**
St. Therese Catholic Church
San Diego, Cal.
Architects:
Delawie, Macy & Henderson
San Diego, Cal.

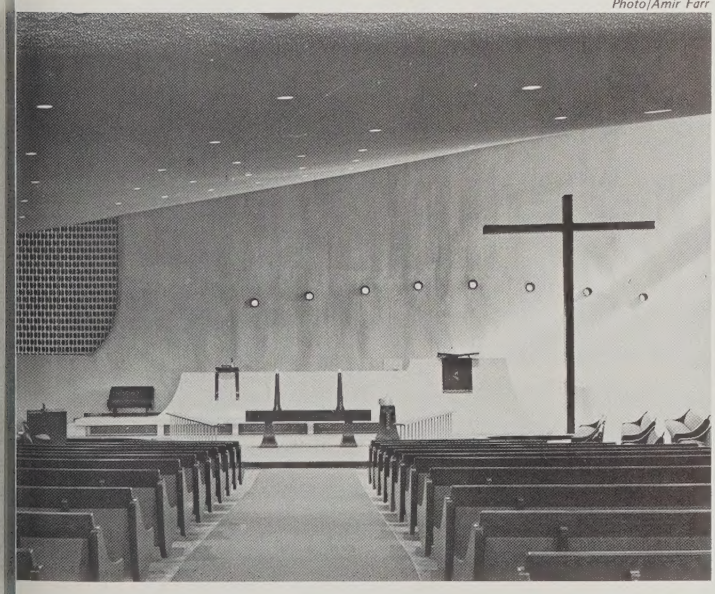
**IOR AWARD:**
ardic Temple Tifereth Israel
Angeles, Cal.

Architects: Brent, Goldman, Robbins & Bown
Los Angeles, Cal.
Design Consultant: Nubar Shahbazian

Modern in plan concept but designed with the feeling of the architecture of ancient lands. The two great arched entrances by their size and placing are enhanced in importance. The plain wall surfaces convey a sense of serenity. Space in the worship center permits liturgical expressions such as processionals with scrolls.



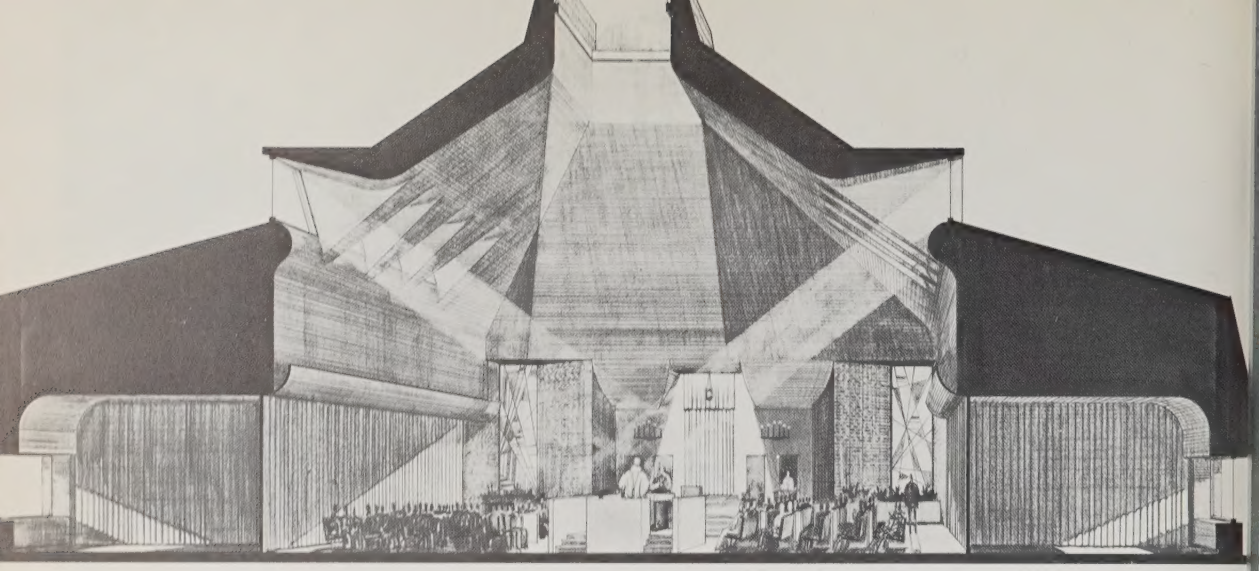
*Photo/Amir Farr*



A fine, dignified design. The exterior foreshadows the elegant interior. Dramatic in shape and in lighting.
The cross, pulpit, rails and accessories are exceptionately effective, silhouetted against the broad plain white back wall.
The excellently underplayed organ screen keeps it from dominating the design.

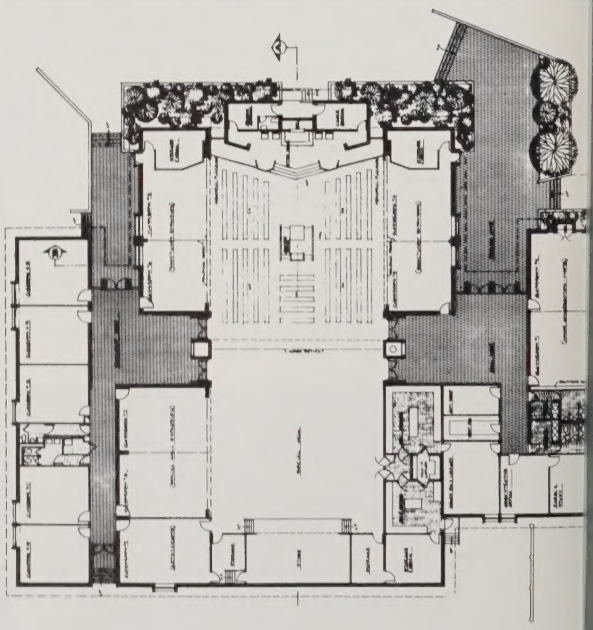
**HONOR AWARD:**
Orangethorpe Methodist Church
Fullerton, Cal.
Architects: Strange, Inslee & Senefeld
Los Angeles, Cal.

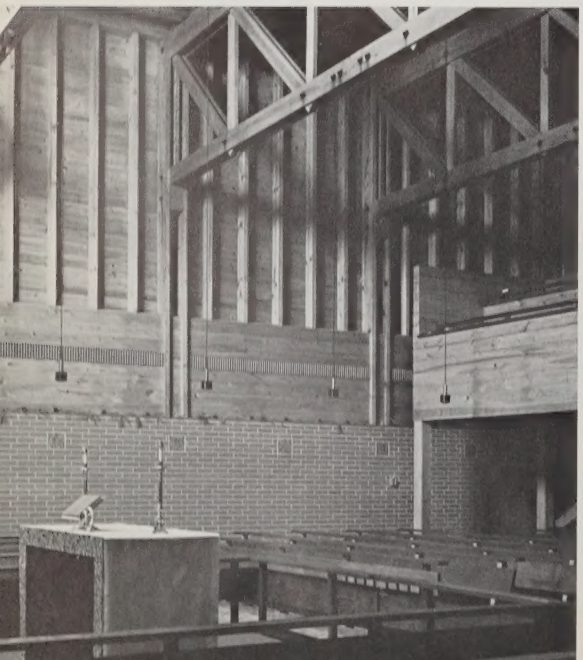
*Photo/Amir Farr*



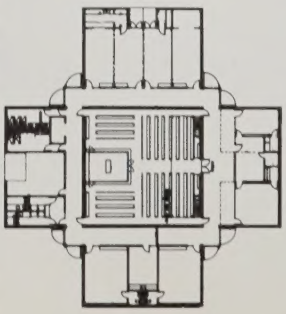
**HONOR AWARD:**
Congregation Or VeShalom
DeKalb County, Ga.
Architects: Epstein & Hirsch
Atlanta, Ga.

A thoroughly well-studied synagogue plan, well sited, with an exterior quality that identifies the building as a synagogue rather than a Christian church. The building masses are well related. The flow of space between fellowship and worship is noted. The design is consistent throughout.

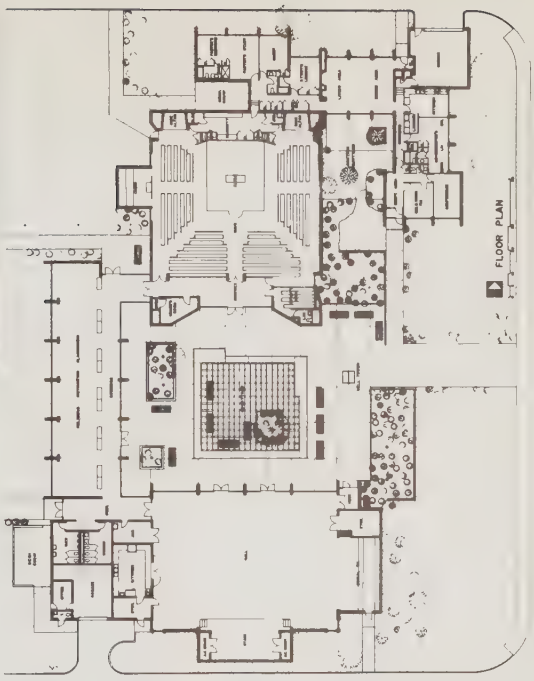




**HONOR AWARD:** St. Barnabas Episcopal Church
Houston, Tex.
Architect: William Tillman Cannady
Houston, Tex.



An example of the use of simple materials well used to produce an honest, unpretentious building with structure exposed without veneer covering. The solution has significance for projects with modest budgets.




**OR AWARD:**
Spirit Byzantine Catholic Church
, Oh.
ects: Lesko Associates
Cleveland, Oh.

cellent example of a building group well related in its parts
entral courtyard. The design is carefully tied together
repeated fascia member. The bell tower is treated to recall
pating exterior surface of the skylight over the main
h. Absence of flamboyant decoration makes the one
ured piece in the courtyard very important. The
ured altar is also very effective.

Photo/Lawrence S. Williams

Photo/Lawrence S. Williams

**HONOR AWARD:**
Frances Hundley Houston Chapel,
Randolph-Macon College
Lynchburg, Va.
Architects: Vincent G. Kling & Associates
Philadelphia, Pa.

This could properly be called a tour de force. The exterior would never be overlooked. Geometry is used in a most dramatic way. Also not to be overlooked is the good detailing: the handsome organ and the harmonious curves casting their shadows on the walls.

# OPINION: SHOPPING CENTER CHAPELS*

The Rev. James L. Doom, GRA
Consultant, Church Architecture
Board of National Ministries
Presbyterian Church in the U.S.
Atlanta, Ga.

Shopping centers are vital but open-ended components in our civic life. They may be merely self-serving tools designed for the profit of the developer and the merchants. But, they can become real civic centers where the life of the community comes into focus.

Because of that possibility, the market place is a natural location for ministry. But because the public there will be composed of persons of all faiths, and persons of no conscious faith, the approach to ministry should be ecumenical.

Ecumenical ministries are relatively easy to set up. The public is ready to accept them today. But ecumenical ministries are extraordinarily hard to design with accountability, and to supervise effectively.

The kind of men drawn toward ecumenical ministries love freedom for action, but tend to be naive about responsibility.

The representatives of denominations who join together in ecumenical ventures tend to be enthusiastic for innovation, but slipshod on supervision and evaluation.

Freedom and responsibility must always be linked together. If either is ignored, the enterprise dies. The design of any ecumenical venture must define freedom and responsibility so clearly, and supervise their use so closely that all involved may know how these two forces flow together. ■

The Rev. Edward S. Frey, GRA
Director, Commission on Church Architecture
Lutheran Church in America
New York, N.Y.

Mine is an altogether personal and prejudiced reaction to the report in the *Wall Street Journal* (12/2/70) on shopping center chapels. My prejudices spring from the source of all prejudice, which is ignorance. I have no first-hand knowledge of the subject and I do not like shopping centers. I avoid them except in cases of the direst necessity, doing my chores as quickly as possible and then fleeing as from a plague. The promotional aspects of the enterprise as reported confirm my deeper prejudice: the real estate man is quoted as saying: "You promote God like everything else. We'll sell yet. And if this thing goes off, I doubt if we will build another center without a chapel."

Apparently there are two major categories of shopping center religious activities: those which are congregational and building centered, requiring a cultic building (chapel or church), and those which depend primarily upon individual contact and dialogue rather than upon corporate action, activities which rarely require architectural services or planning.

Congregational, chapel-centered ministries are hardly unique. They are essentially just like the same ministries anywhere else. I don't think I understand what the excitement is all about. From the point of view of architecture and the allied arts, what is the difference between a cultic building in a shopping center mall and one in any other busy place where there are people with time to "go to church"?

The newsworthy thing for me is what is reported about the person-to-person counselling and comforting ministries, and that in at least one situation a congregation believes its life and mission to be in such ministries as well as in the normal Sunday gathering for worship and teaching. It is not really new, of course, but neither is it exactly typical of a congregation in a tumultuous cit situation to remember that it is calle to minister to the surrounding secul community as well as to its ow committed people.

I find it difficult to hear what suc an article is saying to us. As nonfunctional cleric (I have been o of the pulpit for 19 years) my instin is to declare that in the shoppi center as everywhere else today t person-to-person ministry of witne and service is the thing that count For the fellow who can do it I pray special blessing. And the cleric bureaucrat desperately needs the san blessing. His job must be to arouse t fellowship of believers, perso to-person, to witness *wherever* peop live. I would be happier if I could s some sort of a revival of person witness where people live mostly. O place would be at home where more their time is theirs and they are more sensitive relationships with th fellows than in the market place.

Just what the architect can do planning and designing for unusu ministries needing buildings that he not already prepared to do, I have idea. If shopping center ministries w or without a chapel demand engagement in a peculiar way, chur men will have to tell him what it and they will have to do a better j than they usually do describing t traditional ministries which n building spaces for their conduct.

Meanwhile architects and chu leaders should not forget what Patri J. Quinn, AIA (new Dean of Depa ment of Architecture, Rensselaer Po technic Institute) once said so well *Churchbuilding*: "Is there a place the church (building) in the fut city? Perhaps. Is there a role for Christian community in the fut city? Of course!"

More than ever it seems to church buildings, wherever they will have to be above everyth instruments of the living mission the congregation and not monume of static traditions nor attempts to or do architecturally something t normally and more efficiently is s and done in other ways.

*Editor's Note: Interest has been shown recently in the shopping center chapel, or market place ministry. Conferences have been held, articles published – including one in the *Wall Street Journal* (12/2/70). Inquiry was made of three architects and three clergymen as to their opinion of this development. FAITH & FORM readers are invited to comment on the development and/or the opinions expressed.

The Rev. Robert W. Hovda, GRA
Priest of the Roman Catholic Diocese of Fargo, N.D.
Editor, The Liturgical Conference
Washington, D.C.

Without claiming the wisdom of experience in this area, I would like to raise a few questions that seem important to me. I have no problem at all with the idea of religious communities — communities of faith, churches, synagogues — establishing a convenient locus for ministry (a counselling room, a prayer room, a reading room, a lecture hall) in the malls and shopping centers of our metropolitan areas.

I have no problem with this, if it is part of an over-all urban plan of the synagogues and churches — or even if it is a task undertaken by a single community of faith. One of our serious problems is the lack of urban planning, with each community or parish still living as if it were an isolated kingdom. But any such effort must be the ministry of a real community of common faith and common prayer, not the bureaucratic decision of some ecclesiastical office somewhere. The corporation image is one of the church's problems.

What I am trying to say is that such a ministry — like any similar effort in the inner city — must come out of and be related to an authentic community. It is not a substitute for the community on which liturgy depends. So it would be helpful to make a distinction between shopping center ministries and shopping center "chapels." And to be very, very suspicious, cautious, careful and demanding of the latter.

Because I do have severe problems with public worship or liturgy on such terms. Liturgy (and I assume a "chapel" means liturgy, public worship, common prayer) is the action of a faith-celebrating assembly. At its best it involves common planning and preparation, a degree of participation most unlikely among people who are strangers to one another, and a common mission in a common sphere. Minimally, it could occur in a shopping center chapel, as it occurs in many parishes, without common planning or preparation, with a great variety of degrees of participation, and without a common mission except of the most general sort.

It isn't that the idea is such a novel one — the idea that one "drops in" on a "liturgy" much as one drops in on a movie, when the time and the place and the price are right. A great many urban parishes have been operating on this kind of basis and with this kind of mentality for a long time. This is part of the sickness which contemporary reform and renewal efforts are endeavoring to cure. I fear the shopping center chapel would institutionalize the sickness and impede the cure. The problem is not that shopping center chapels are new. The problem is that countless parish churches (I don't know if this is a synagogue problem too) have been, in fact if not in name, shopping center chapels for generations.

The enterprise (the *Wall Street Journal* will not be offended by that word) we call liturgy or public worship or common prayer is not well served by unprepared and unaffiliated people. Initiation is required, and the reality of a covenant community. A congregation is not constituted by the sharing of a common roof. Nor is the action of people who drop in to see something performed for them anything that can be called "liturgy," in any proper sense.

I am not pleading for closed or gnostic celebrations of the liturgy. I believe strongly in the catholic tradition that the church be an open community — in contrast to the "believers" sects in history — welcoming the man or woman from (or of) the street. But there must be *someone there* to welcome the street people. A community must welcome them. The church must welcome them. And the community, the church, must be intense enough to draw them in so they can share its liturgical action, its common prayer.

Since the shopping center chapel syndrome seems to me so large a part of our current ecclesial troubles, and so formidable a barrier to the renewal of faith, life and commitment we are seeking, it is not easy for me to be enthusiastic about its prospects.

Having expressed those reservations — about shopping center "liturgy" — let me hasten to add that I have no such reservations about shopping center *ministry*. The vitality and faithfulness of a Jewish or Christian community in any city, it seems to me, is to be measured by its presence in the traffic and centers of that city's life. Especially, of course, its presence among those "liminal" persons — the very poor, those in jail or prison, the sick, the outcasts — who embody the sacred in a very special way. But also, if secondarily, its presence in places like the malls.

Such ministries cannot be expected to be self-supporting. Their support is one of the purposes of the faith communities which churches and synagogues are supposed to be. Instruction in the biblical way, counselling, training in methods of private prayer, community organization resources, community services referrals, drug and alcohol programs, library and reading room, lectures, drama, music, films — there is no end to the possibilities of a faith community's broadly human ministry in such places. ■

Robert L. Durham, FAIA, GRA
Durham, Anderson & Freed
Seattle, Wash.

The watchword of today's society is "change!" Architects of no previous decade have had to face the extent of change which has come to the last two generations.

During this period we have seen the traditional grocery store disappear. Even the convenience of the "Mom and Pop" store is going the way of the horse and buggy. As the idea of the supermarket has emerged and blossomed, the flight to the suburbs has produced the shopping center. Along with two cars in every garage, we now seem to take this for granted. Perhaps it seems to follow that the church of the future should be oriented to the shopping center.

How permanent are the merchandising procedures which we now accept as standard? Careful observation suggests that change is continual and inevitable. Perhaps the time when we will be pushing buttons for instant delivery of grocery items is not too far away.

In our concern for creating a more meaningful environment, for establishing a more appropriate relationship between the urban core and the suburb, our American shopping center may prove unexpectedly transitory. New modes of public transportation, a more logical relationship between communities and employment centers and a shift of emphasis back to city living are all influences that will

produce new patterns of living. However, even at its best, the American-style shopping center leaves much to be desired.

Landscaped, air-conditioned malls with sculpture and music have really not produced a reincarnation of the traditional village green. The suggestion that the church should be related to the shopping center may be founded on the shifting sands of future change. It is, of course, very true that the church is being subjected to examination in its relationship and meaning to American family life. Many precepts taken for granted in our youth have been proven invalid. It is hard to argue with the implication of empty pews. In too many instances the American church, like its European counterpart, is the center for token religious education, weddings and funerals. The unnatural segregation of people brought on by prejudice, cultural differences and separation of the advantaged from the disadvantaged has insulated the church into narrow bands of service.

European travel is a popular American sport. Most of us are prone to arrive at quick assumptions on "seventeen-day packaged tours." The shopping centers of the satellite cities of Scandinavia are impressive, especially for architects. The doorway to the church is many times within sight of a dramatic fountain in the pedestrian mall. The well-designed church interiors make dramatic architectural shots on kodachrome. However, few people seem to be there to interfere with our photography.

Some churches are now urging that more services should be scheduled during the week because of the competition with weekend family activities brought on by a mobile society. The changes which will occur if the four-day week catches on are obvious. Some people believe that worship should take place in the home. Others go so far as suggesting that the factory or office is more appropriate.

It seems to this writer that in our interest in church architecture, we seek architectural solutions for problems that are in reality more related to life style. The meaning of the church in today's society is being challenged by the force of change. Until the relationship of the church to today's society, to youth, to the family, to the aged, is settled, we are unprepared to come to design conclusions.

There is in society a yearning for a "sense of place." The need for people-to-people relationships, a more meaningful home-work-relaxation cycle, a sense of where we are going — all these affect decisions required in the creation of meaningful church architecture. Hopefully, the American church and synagogue have a part to play in accomplishing a more meaningful life for us, collectively and individually.

Following a conference sponsored by The American Institute of Architects and the major faiths, an Interfaith Research Foundation was proposed. In its initial discussions it was suggested that the church of the future may be more like a psychiatric clinic than the traditional sanctuary of the past. Certainly, service to the community of both believers and nonbelievers is cardinal in the concept of tomorrow's church.

To conclude that tomorrow's church will be more effective as a part of today's shopping center seems to be premised on the shaky assumption that change has stopped, that a new mold is permanently cast. In reality, church architecture is only important as it becomes a tool for service. There is much to suggest that we should first determine how best the church can serve a changing society before we conclude that the shopping center church will produce the values and service that society so desperately needs. ■

E. A. Sövik, FAIA, GRA
Sövik, Mathre & Madson
Northfield, Minn.

There are presumably two good reasons why churchmen have ventured to move their operational bases into shopping centers. One is simply the matter of accessibility, a functional reason. It scarcely needs to be elaborated since it is perfectly normal that institutions which seek to serve people should make themselves available. And the history of church building supplies the general rule that the church goes where the people are. The downtown churches as well as the suburban churches all over the country have been sited according to the rule of accessibility. And it follows that where the community nodes ar established by commercial and othe enterprises in shopping centers, an where car parking is convenient, ther the places for worship should be. On can only wonder that shopping cente churches have been so long in coming and recognize that the complication of property ownership and the prob lems deriving from the fragmentatio of religion have delayed the actua accomplishment. And doubtless thes difficulties are the reason also wh some of the ventures have include only space for the weekday services o the church.

The other reason why churche ought to find a place in the shoppin centers is a more complex and possibl (in view of general attitudes about th church), a more controversial one. It validity depends on how one unde stands the relationship between rel gion and other elements of life, o how one conceives the holy, and o where one expects to find God.

The ancient Greeks and thei predecessors, according to Vincen Scully, tended to locate their temple where certain topographical forma tions suggested a sort of specia accessibility to Mother Earth. Th naturistic and animistic religions o Asia and other parts of the world hav located shrines and temples wher particularly impressive or unusua natural configurations have bee found. Caves, waterfalls, especiall fine trees, spectacular rocks or islanc are typical wonders which seer numinous, and are therefore seen a the portals of transcendence. Mediev churches were often built at springs o water (and for obvious reasons th villages and towns gathered themselve around). Others, like Mt. St. Michae were sited where events of particula significance had occurred, and the remoteness in the religious milieu o the time was not troublesome.

But these are the work of what h been termed "religious" religion. W see Christianity as something else — "secular" religion; in which transcen ence is not associated with the exoti strange, unusual; it is or can be ubiqu tous. Every church in a "secula religion ought to be an earthy plac a place of people, in one sense a ordinary or common place — a so of Bethlehem into which divini enters, not because the place has particular "religious" character, b because God chooses it. In this vie

any place is potentially a holy place. The encounter with God is not programmed by the site, but invited by the people who become involved with Him. The whole earth, then, is seen as God's and holy or potentially so. One does not say that the everyday, cash-and-carry, drive-in, neon-lighted market place is no place for the church. You can say it is ugly, that it is inhumane, dull, trivial and in all ways inappropriate for the encounter between God and men. All these things may be true, and it is depressing to reflect that they are so often true. But the place is still potentially holy, and it is a sort of heresy to think or behave as if it may not be a Bethlehem — a place where God enters the world.

If it is a part of the Christian vision that the encounter between God and man can take place in the "secular" situation, there are some clear implications. One is that we ought to give to our secular environment the kind of form and order which would make it the appropriate environment for the encounter. If the world is all potentially holy, we ought to make it actually numinous. Even our supermarkets should be numinous. But that is not the issue here.

The issue is that if one chooses a site because it is "secular," then one must also build a shelter which is "secular." To come into a shopping center with the ecclesiastical trappings of the traditional churches is schizophrenic. If the spaces the churches inhabit are to be distinguished from the secular structures contiguous to them, it should not be because they are less secular, less earthy, less real, less of this age. Their distinctions should be of a different sort: This architecture ought to be such that secularity is seen as valuable, not trivial; that the things of the earth are seen as poetic not prosaic; that the enclosures are hospitable, not merely attractive. ■

Eldon F. Wood, AIA, GRA
Grigg, Wood, Browne & Williams
Alexandria, Va.

For the architect, evolving program trends in religious buildings are frequently frustrating. When the building is other than that normally associated with the "historic" church scene, the frustration is even more severe. The shopping center of the seventies as background for a non-traditional religious ministry offers an unique opportunity to study the relationship of needs, programs and facilities as they affect the architect and program personnel. Market Place Ministries in the Landmark Shopping Center of Alexandria, Va. is now engaged in such a study through a kind of "mid-term" analysis of an apparently unusual but viable facility and operational experience.

The Landmark Center is surrounded by a large residential area of Alexandria and Fairfax County composed of high-rise apartment buildings, townhouses and single family dwellings. The shopping center has three large department stores and a variety of other merchandising facilities. It is readily accessible only by motor transportation, and for this reason, does not necessarily relate to the surrounding areas as a community center. It is rather a shopping facility and draws people primarily for that purpose.

An unique experiment, Market Place Ministries was begun by the Presbytery of Washington City in 1967 with the assistance of several other denominations. General direction was given by an ecumenical Board of Managers.

The original program offered such services as hourly child care, a day school, theater, art and counselling along with a variety of religious and community activities. On a lease agreement with the shopping center owners, a large, unfinished, below-grade area was skillfully transformed into a four-level complex providing 20,000 square feet of space for classrooms, offices, a small library, conference rooms, a theater seating 365 and an outdoor play area. The architects were Mayne, Oseroff, Van Besien & Associates of Arlington, Va.

It was first assumed that income from the over-all program would pay for both the facilities and the operation. However, by early 1970, it became apparent that the ministry would not be self-supporting and in July of that year the facilities were closed. The Board of Managers was asked to re-evaluate the program and to make recommendations for future operation.

This Board concluded that there was need for a ministry in the market place, but as in other religious ministries, it would require subsidy. Actual program needs should be first identified and the amount of money for implementation determined. Sources for subsidy would then be found and a revised program initiated.

The center was reopened in February 1971 under new direction. On site experience and a study of the needs of the community have resulted in the establishment of four basic programs.

Hourly care for children of shoppers has been resumed. This program is supported by rates paid by shoppers using the service and a set annual amount paid by the Merchants Association. The success of this activity has met expectations.

Counselling is offered and has found a greater than anticipated demand. The mobile transient population of the area is attracted to a counsellor who has a religious background but who is not connected to any organized church.

Through various contacts by the new director, seminars have been organized to involve single persons living in adjacent apartment areas who find that this activity meets their need for community or personal identity.

Plans are being developed for opening a combination reading room and coffee house under the leadership of certain volunteer personnel and the local YMCA.

No desire has been expressed for a formal traditional religious "service." Subsidy is obtained from several sources. The Presbytery provides the facilities and some staff support. Additional staff and program support come from various other denominational organizations, private donors and the Landmark Merchants Association.

In the fall of 1971, evaluation of the current program will be made and some critical decisions reached. The results may be radically different from the original ideas for a ministry in the market place, but will be more realistic in meeting the needs of this particular shopping center and its neighboring community. The architectural implications of this pilot or prototypical effort can be far-reaching. ■

# RELIGIOUS ARTS EXHIBITION

A juried exhibition of religious arts, sponsored by the 32nd National Conference on Religious Architecture, was held in Los Angeles, April 19-22, 1971. Sixty works were selected from 174 entries to be displayed, representing a wide variety. A thoroughly contemporary show, the entries represented the leading tendencies in contemporary design.

The jury, composed of top-ranking artists, represented an excellent balance of specializations and viewpoints. They were: Mrs. Jean Ames, Chairman, Professor of Art, Claremont Graduate School; Arthur Ames, Chairman of Department and Professor of Design; Aldo Casanova, Ph.D., Professor of Art, Scripps College, Claremont; Ralph Johnstone, Associate Professor of Art, University of Southern California, Los Angeles; Bernard Kester, Professor of Design, University of California, Los Angeles; Hudson Roysher, Chairman of Department and Professor of Art, California State College, Los Angeles; Nils M. Schweizer, AIA, Winter Park, Fla., President of the Guild for Religious Architecture.

In addition to the three Honor Awards and 1st Honorable Mention (pictures following), Honorable Mentions went to:

| | | |
|---|---|---|
| Sister Giotto Moots<br>Albuquerque, N.M. | for | "Seven Days of Creation"<br>Plexiglass calendar |
| Ahron Elvaiah<br>New York, N.Y. | | "Twelve Tribes of Israel"<br>Stained glass windows |
| Saunders Schultz<br>Chesterfield, Mo. | | "Freedom Tree"<br>Sculpture |
| Dorothy E. Wolken<br>Pittsburgh, Pa. | | "Torah Mantles" |
| Janet Kuemmerlein<br>Prairie Village, Kans. | | "In the Beginning"<br>Wall hanging |
| Richard Dehr<br>Topanga, Cal. | | Silver and jade chalice |
| Alexander Schaffner<br>Basle, Switzerland | | Chalice and paten of<br>copper and enamel |

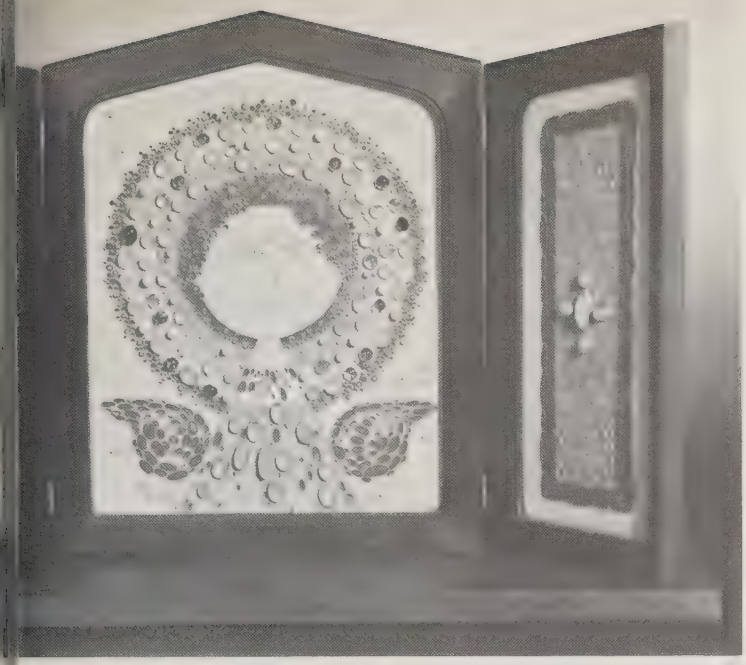
Mrs. Marion P. Ireland,
Chairman
Religious Arts Exhibition

THIRD AWARD:
"A Joyful Noise"
Silk wall hanging
in batik and discharge dye
Artist: Marian Claydon
Los Gatos, Cal.

This work is finely controlled technically, within a medium that can be easily controlled by accident. The design is well considered, and goes beyond the decorative. The power is significantly enhanced by its scale. There is a controlled color palette with rich, soaring quality and good abstract design.

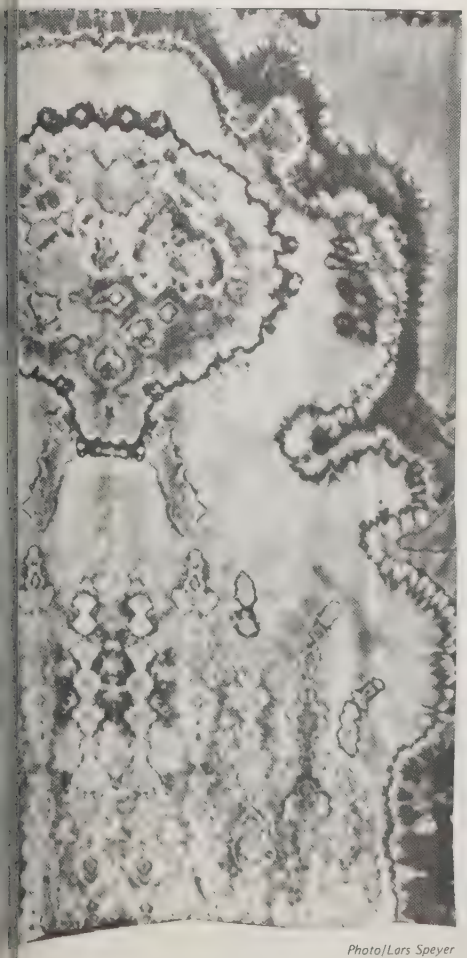
FIRST AWARD:
"Ark of the Ten Commandments"
Steel and bronze sculptured Ark doors
Artist: Daniel Gluck
Manhattan Beach, Cal.

A powerful concept, highly emotional and evocative. There is an interesting use of lettering within a sculptural concept, and the totality is well conceived. The shape when open is also well conceived.

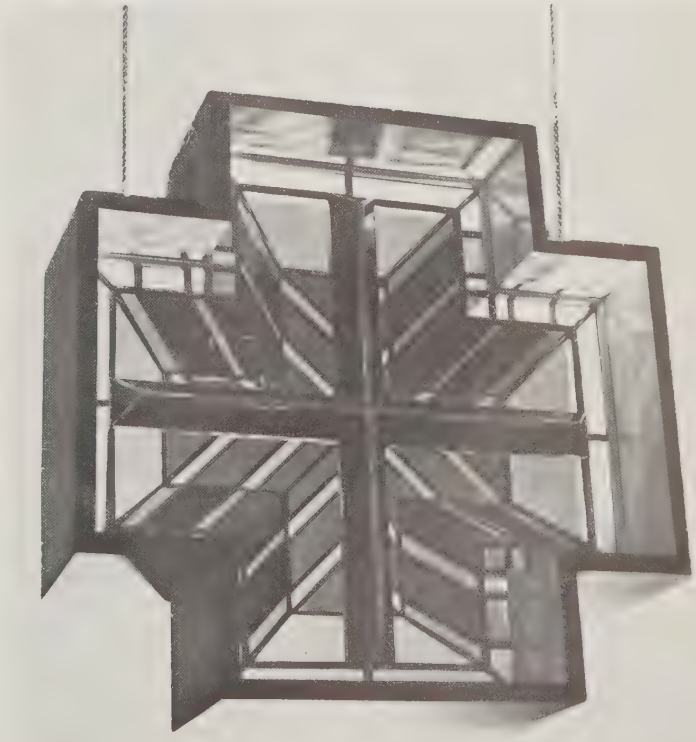


SECOND AWARD:
"Angela Mia"
Jewelled triptych of cloissonné enamel
Artist: Charles Fife
Monterey Park, Cal.

Magnificently crafted, with exceptional color – an example of a rebirth of a lost technique. There is delicacy and charm, a soaring quality, as much as a medieval enamel, yet definitely modern.



Photo/Lars Speyer



FIRST HONORABLE MENTION:
"Sanctuary Cross"
Stained glass
Artist: Maureen McGuire
Phoenix, Ariz.

An original and innovative design – good, simple and strong, with exploitation of the materials. It captures light as a jewel and is an architectural possibility.

# THE RELIGIOUS FACILITY AS A COMMUNITY CENTER

**The Rev. Douglass E. Fitch (Methodist)**
**Department of Religious Studies**
**San Fernando Valley State College**

Realistically, most architects will have few if any occasion to design new church structures within present black communities. All but a few black churches were formerly owned by all-white congregations who moved away leaving among other properties fairly good churches. For this reason, primarily,there is rarely an instance when a black congregation will build a costly new structure. The task for most is to *remodel* to meet their needs rather than build. At least this appears to be the present state of affairs.

However, since this occasion allows me to be imaginative, let me venture some ideas and maybe a few questions.

New churches should be different from those standing now. These tend to be colorless and lackluster, large and boxy, sterile inside and out, impersonal and lacking in both art forms and social comment.

A new church, whether in a mobile community, a stable family community, one for the aged or an ethnically pluralistic community, should by all means make a social comment in its design. It should have multipurpose rooms for use by the congregation and the community. Included should also be a social or fellowship hall. Some greenery and landscape should punctuate the grounds outside. The main sanctuary should incorporate basic features of a chapel atmosphere yet provide space for new worship forms. That is, it should be small, encourage freedom and participation, yet simulate a sense of individual privacy — through individual seats — in the midst of a self-conscious *group* of people. Although preaching is still central in most black congregations, it would not be jeopardized by extending the chancel into the congregation. And on either side of that chancel should be members of that fellowship. Preaching is still central; moreover, participation and eye contact with other persons and the clergy are enhanced. Singing groups should be placed in other than the chancel area. Warm colors should be prominent at all eye levels. Tasteful abstract art forms should adorn the physical layout of the church plant.

Unlike churches that have emphasized efficiently handling large crowds, my thesis for the new church structures emphasizes smaller, manageable congregations and the *quality* of their life together. Hopefully new designs will give rise to and encourage freedom and spontaniety, privacy and participation, and by all means consciously say something to the larger community — make a social comment. ■

**Joseph A. Grispino (Catholic)**
**San Fernando Valley State College**

The construction of Roman Catholic churches may be said to be guided by two principles: first, the needs of the local community, and second, the worship of God.

First, the needs of the local community. If the local community is large, medium or small, the church should be correspondingly large, medium or small. In the Los Angeles archdiocese, for example, the seating capacity in most of the recently constructed churches varies from 600 to 1200. The size of the parish and the condition of its finances determine the kind of construction of the church. In comparison with Protestants, we may add that whereas Catholics multiply masses as needed, Protestants do not need this multiplicity of services. Thus the seating capacity of Protestant churches may be larger than that of Catholics.

Is there anything distinctively Catholic in modern church architecture? Could an architect construct a church and leave spectators guessing whether it is Catholic or Protestant? If we consider only the building, I submit that the architect *can* construct such a church. However, if we consider the furnishings, perhaps *the* distinguishing Catholic feature — besides the confessional box shared as a feature with Anglicans — may be the crucifix. Catholic tradition insists that the crucifix be *on* or *near* the altar because theological doctrine says that the sacrifice of the mass is the same as the sacrifice of the cross.

The question of the crucifix lead to the second principle guiding con struction of Catholic churches — the worship of God. This principle mean that the design of the church i motivated by the active participation of the people — the Catholic com munity of the '70's. This community can be defined as a group o parishioners who come togethe weekly to express union amon themselves through Christ by means o the mass.

The design of the church draws th community to the altar to create family spirit; therefore the church i often designed in the round or in a fa arrangement. Long naves and alta screens are no longer architecturall relevant, since they speak of an olde theology of a mysterious God wh kept aloof from his people. The ne theology speaks of the God of th Christian family. Thus as the theolog of worship changes, so does architec ture.

At this point, the Conferenc theme comes to mind. "Art for God' Sake?" in the interrogative sense i answered in the negative because art i not for God's sake — art is for *people* sake. Art is for the sake of man in hi relation to God. God does not nee our art. If he did, he would not b God.

In addition to church design an furnishings motivating the active parti cipation of the church family, there i the question of the materials used i construction. Gothic churches use stone and high ceilings to lift ma from the commonplace to God. Toda we are rich in a proliferation o building materials — glass, stee concrete, etc. Architects have a choic of a multiplicity of building material An atmosphere or effect can b created irrespective of the shape of th edifice. Churches of any shape can b built with no columns obstructing th view of the altar. There need be n structural features to distract attentio from the altar and tabernacle becau today's churches are neater, simpler design and eminently functiona Whereas formerly intricate decoratio — ornate paintings, stained gla windows, statues may have enrich the spiritual life of the churchgoer today these would distract us. Unclu

*Summaries of statements made by participants at Los Angeles Conference Session, April 1971.

tered churches are more in accordance with the modern ethos.

What is the future of Catholic architecture? Is there a trend today to design the Catholic church as a community center as well as a church? Although this trend seems more definite in the Protestant and Jewish traditions, it can be seen also in rural Catholic churches where the same building is often used as a church as well as meeting hall for educational and recreational purposes. In city and suburban areas, however, there is usually one building for the Catholic church and an adjacent one for other activities. The reluctance to merge both buildings stems from the theological belief in the real presence of Christ in the holy eucharist preserved in the tabernacle in church. However, since the new theology tends to emphasize the gathering of the community at the altar, the trend of the rural churches may be followed by city and suburban churches.

Another question: Will drive-in-theater-like-churches be the trend for Catholic communities? I believe that the new Catholic theology will resist this trend because of the theology of the community. By remaining in their cars, families are deprived of the kiss of peace, the reception of holy communion, and thus the sense of unity and of corporate worship of the body of Christ is diminished. It may even be that such drive-ins will prove only a fad for our fellow Protestants.

Essentially, all denominations — Catholics, Protestants, Jews, Buddhists — aim at union of man with God and fellow man. The purpose of the church is to bring all people together. Man's relationship with God places him in a deeper relationship with his fellow man. This creates a new dimension among men. The church edifice has value because of corporate worship — not for private devotion. Although it is not excluded, it is not the primary purpose of a church edifice. We all need the architects to build churches to bring families together. ■

**Rabbi William M. Kramer (Jewish)**
**San Fernando Valley State College**

The synagogue is the home of the whole Jewish Community — religious Jews and Jews who are unsure or unaware of their religiosity. It is a home where those who gather feel themselves immediately with the rest of the tribe — the extended family.

Here, Mr. Architect, you give them the place which is unique space — that embraces the time which is timelessness — away from the alienations of time-space that are characteristic of those with a minority disparity of ethnic affinities. The synagogue and its center are a portable Israel — a space to be a majority in the midst of larger majorities.

The synagogue keeps functional and transmittable the memorabilia of this extended family. Its space is cohesive and its time reflective. It insolates to integrate. It inspires a specific to serve a totality. It is ten men for mankind. Structurally it is a particular doorway to the universal and the infinite. It exists, in important ways, to actualize inspiration for home consumption and export. It sharpens the discriminating tastes for the beautiful from without.

The synagogue is a community center where today, tomorrow and informed nostalgia counsel together. It is a happening that requires a housing that does not restrict nor localize, with a decor that releases an ethnic karma to bring to all of life new cycles.

It works in Jewish space and time to recycle Universal Love.

Life can be sanctified where there is no sanctuary. There is no material thing utilized by temple, church, or chapel truly essential — without which there could not be a religious life. You don't need a sanctuary for your soul's ascent, but you need it for the soul of your soul — the concrete expression of the abstract beauty of holiness for retreat and advance, for tongue and translation.

Isn't that what Eric Mendelsohn meant when he said that while the primary element in architecture is function, "function without sensibility remains mere construction."

Sensibility is soul. Structure draws people where faith speaks function for social translation.

At a time when churchmen tend to turn away from physical structure in their commitment to renewing the social structure, may I stand, somewhat alone, on behalf of the beautiful, the aesthetic, and the monumental in the architecture of sanctuary and assembly.

I know about poverty. I know about the needs for housing. I have heard men say that you can't eat stones. You can't eat stones, so why build a whole church complex when there are simple realities like tenements and barrios and ghettos.

I love the sentiments of these people. I hear them when they say you can't eat stones. I hear them — and I know they are wrong. Eyes devour beauty. Hearts hunger for the aesthetic. Man is not just a computer. He is a confessor. Man is not just a thinking machine. He is a feeling phenomenon. Mr. Architect, make the church a package that inspires the contents, that will expand the contents till it bursts the package.

Give me a place for persons, not a place for pews — where chairs can be moved for bodies that dance. Prepare a table before me in the presence of my energies, with chairs for the tables for the bodies that dance; where people can coffee and commune at the table, breaking the bread that barriers between them.

Assign in the plan a non-activity room, a structure, a sanctum for void without form, where I am caressed with fenceless closeness.

Build a chamber for my decompression, to free my blood for my soul's expansion.

Domicile me with mankind, your room for my family, for dreaming and doing and Divine invitation.

Fortress me, Architect, from the technology you master. Soar o'er your craft to the art of your genius.

Give me tomorrow-making space with sacred nostalgia.

Help me free my soul from the illusion it is God. Help me free my God from the illusion I am mortal.

House my highest undefinable vision, free from constriction.

Give me art for God's sake; give me God for art's sake. Give me God and Art for the sake of the holiness and beauty of Life. ■

**The Rev. Thomas T. Love (Protestant)**
**San Fernando Valley State College**

It is difficult to speak to the topic "Art for God's Sake?" In our society the word *G-o-d* means very little and what it means to one may not be what it means to another. "Art for God's Sake?" then is a provocative but uninformative title, whether it is a question or an exclamation.

How does one *express* an understanding of God in words, in art, in materials such as stone and steel? To what extent may any expression be only the outcome of an architect's ego trip or a form of idolatry rather than a celebration of, or a tribute or a testimony to God? Regardless of the inference of my remarks, I think religious architecture finally at best functions as a window, an expression through which one looks to relate to or be drawn to God. Ornaments, decorations, architecture are symbols; they are functional; they are not ends.

On the contemporary scene, it seems to me that the "Religious Facility as a Community Center" must be broadly humanistic, yet allowing expression for distinctive traditions (which do not finally detract from a broad religious humanism but which, hopefully, enrich it by supplementation). While I have no clear notion what a "community center" is in our urban society, presumably the key word is *functional* architecture. Further contemporary experience demands facilities that allow small rooms for discussions, gardens where persons can walk, visit, informally mix and touch grass and leaves. In such facilities there must be books (*not* simply a library for standardized propaganda texts, but places where persons can read and relax).

Art on the contemporary scene is not a monument to an artist's ability or his earning power. It is rather the expression of a man (or men) and it is for men. The poor Mexican village is not richer because an ornate cathedral or church stands next to the hovels and shacks. Only an aesthete who fails to affirm the humanity of everyday man; only a person who lives in dreams and illusions and ignores the pains of hunger and sufferings of other human beings would, I think, argue to the contrary. Ethnic pride, egotistic blindness, ghetto-life with one's "chosen" friends, a selling-out to those who wish to hear a lie – these are the excuses today for religious monuments in the midst of poverty, starvation, broken lives. Persons who continue to damn other persons of lesser means by telling them they are richer when there are cathedrals in their impoverished midst continue the deceit and the lie. Such persons have lost their humanity for the sake of their profession or their religio-ethnic cultism. As someone has said, it is tragic that a building constructed to show men's love of God sometimes is taken as a building which God loves.

The "Religious Facility as a Community Center" should be an invitation to any man; it should encourage openness (with others and with God); it should encourage a sense of mystery and anticipation through use of colors, curves, abstract but simple forms. Individuals and groups should be "led out" of their restricted selves by gardens, architectural forms, discussion "pits"; they should be encouraged to explore, to be at peace, to be open and receptive to others. That is, a "community of renewal," allowing integration and transformation should be sought through architectural design. As one of our panel has said, "privacy yet participation" perhaps is the guiding rule for the religious facility as community center. ■

### The Rev. Mokusen Miyuki (Buddhist) Institute of Buddhist Studies

Buddhism is a religion that places ultimate emphasis on enlightenment. The word "Buddha," therefore, is not a proper name but rather an appellation meaning "Enlightened Being." The ultimate goal of the whole of Buddhist teachings is to awaken every being to the nature of his Real Self. Buddhism, therefore, does not place ultimacy or absolute value on dogmas or their systematization or even philosophical truths; rather, it views its doctrines as guidelines, or even techniques that serve to aid man in his attempts to attain enlightenment.

In this sense, Buddhism can be classified as a "pragmatic religion." This underlying spirit of practicality and pragmatism is manifested in and defines the aesthetics of Buddhist architecture. That is, all Buddhist architecture – stupas, temples, monasteries, etc. – is designed with a view toward serving one single end: to provide the most conducive and favorable surrounding or "place" in which the practitioner of the Way can effectively attain enlightenment. In this way, every aspect of Buddhism, whether it be dogma, spiritual training, or enlightenment, is integrally and organically related to the physical dimension of architecture.

The mind of man is so thoroughly conditioned by the "three venoms" of greed, anger and ignorance that almost unaware, he exploits the teachings merely to bolster and glorify his own particular beliefs or sect and forgets the raison d'etre of all Buddhist teachings: enlightenment. The venomous powers of greed, anger and ignorance have their roots deep in the center of our beings, and they poison our lives. The crucial problem, therefore, is to seek the means whereby these negative and self-destructive forces can be converted into positive and self-constructive influences.

The awareness and integration of disparate forces within are essential to the realization of unity and wholeness of being. In Buddhism, these different powers are represented by numerous statuaries, images, paintings of Buddhas, bodhisattvas, heavenly beings, demonic figures and so forth. And their function is to help man in his attempt to become more fully aware of the true nature of these forces. A unified self can never be realized until a disciplined moral-religious effort is made to ascribe to these different forces their proper place and function within the dynamic whole of a given individual.

Stupas and temples and monasteries are all primarily places of worship and meditation, through which the practitioner can successfully consummate the inward harmony and balance described above. In Buddhist terms, they are places in which man seeks to attain enlightenment. Buddhist architecture is designed primarily for that seeker after enlightenment, and for those who devote themselves to helping others along the same Path. Thus, there exists a continuum of the inner world of the spirit and the outer world of architecture, between the subjective and the objective, between the sentient world and the world of "things."

This continuum is also mirrored in the constant attempt on the part of Buddhist architecture to harmonize and blend with its natural surroundings. Rather than spiral conspicuously toward the heavens, Buddhist temples and monasteries, in general, seek to become a part of nature, to become an unobtrusive extension of the hills, trees, rocks and brooks that surround it.

Ideally, therefore, man-architecture-nature all exist in perfect and blissful harmony, ready to serve any sentient being who comes to it in search of enlightenment. ■

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# THE CHOIR – WHY? WHAT? WHERE?*

by
Milton L. Grigg, FAIA
Grigg, Wood, Browne & Williams
Charlottesville, Va.

*The Choir: Why?* It is too often overlooked that the choir as an identified component of an assembly in formal worship antedates Christianity (Figure 1). A choir occurred as a component of ancient synagogue worship, it being made up of those who by vocal or literate capabilities were able to lead the congregation in psalms and ritual responses. The choir was a part of the laity and assisted them by strengthening their vocal participation to the end that the congregation spoke as a unit. The earliest Christian service of worship was an extension of the contemporary synagogue worship – an extension in that a new dimension, the celebration of the Christ event, had been added to the traditional service. The choir therefore was retained and continued to perform its ancient role. After Christian worship outgrew the earliest domestic setting and moved into an identified worship room, we find the choir retained and performing its ancient function in the ancient position among the worshippers (Figure 2). In this earliest, the basilican arrangement, the people stood placed as they had been in the ancient synagogues. The gospel in its new liturgical format was proclaimed by word and celebrated in sacraments from the central apsidal position of the officiant. This position, with powerful symbolism, very properly replaced the ancient position of the tabernacle; these Christians celebrated and proclaimed that the promise given in the torah enshrined in the tabernacle was fulfilled, and that "Word Made Flesh" was indeed living among them. There was little ritual change. Still, psalms of praise and ancient responses were part of the order of worship, and the choir had its traditional role of leadership of the laity. This ordered worship and this role of the choir continued for several centuries.

Gradually there was an erosion of the lay composition of the choir. The clergy, the professionals, those who in their monastic roles were apart from the laity, replaced in function and importance not only the lay worshipper, but gradually eliminated completely the lay choir. By the time of the Reformation of the 16th century, the lay choir had virtually disappeared. Comparatively little sacred music, other than variations on traditional chants, had been created. With the Reformation and the restoration of worship to the laity, a new demand for sacred music arose. Worship by clergy representation, worship by un-understood rote, and worship by superstitious habit was replaced by the ancient form and purpose, a worship proclaiming once again the joy and response of man to the gospel story. This worship witnessed to the priesthood of all believers. The age demanded a new viable matrix for this expression. Bach proclaimed *Soli Deo Gloria!* A vast, new and spontaneous literature of sacred music evolved. This is the inheritance we have today. Nostalgic dedication to the great works of the post-Reformation composers still dominates the field of religious music, and some of the great creations of subsequent and particularly contemporary composers only now are being accepted tentatively as theologically and liturgically sound.

At the time of the Reformation of the 16th century, there was no uncertainty about the role of the choir, and therefore no question about its position in the worshipping community. The emergence in the early 20th century of notable choir schools, sometimes rivaling in size and importance the theological seminaries, served to nurture unprecedented musical emphases. Large choirs, multiple choirs, representing all age groups and similar music-based innovations have been commonplace in many parts of America. Now in our period of the second reformation, the question of sacred music is one which insists itself upon layman, clergyman, musician, and finally on the architect. Increasingly today the question is raised, *The Choir – Why?*

*The Choir – What?* After those who would build a worship room have settled this primary question of the choir, *Why?*, they can approach the ultimate question of the choir – *Where?* But there is the intermediate question of the choir – *What?* Only after critically and objectively assessing the role of the choir in the worship of an individual congregation – what it is supposed to do and why it is there – can that ultimate question be answered. In his recent book, *Protestant Worship and Church Architecture*, Dr. James F. White suggests somewhat abrasively what the average American Protestant church choir really is. Chapter seven of this excellent work should be read by anyone who has a serious interest in the contemporary role of the choir. The following categorization of motivation and reasons for choirs will be recognized in part as the result of Dr. White's pungent evaluation. Admittedly, it will be to many completely unacceptable, particularly unpleasant to some professional musicians and to some clergy; it will approach heresy in the reaction of entertainment-seeking representatives of the laity who have lost focus on true worship. However, it will be no shock to those who may have come to grips with the study of how the Church now understands and describes itself in the contemporary milieu.

*What the Choir Appears to Be Doing.*

1. *Serves to make an offering to God on behalf of the congregation.* The choir is then representing the congregation before God just as is

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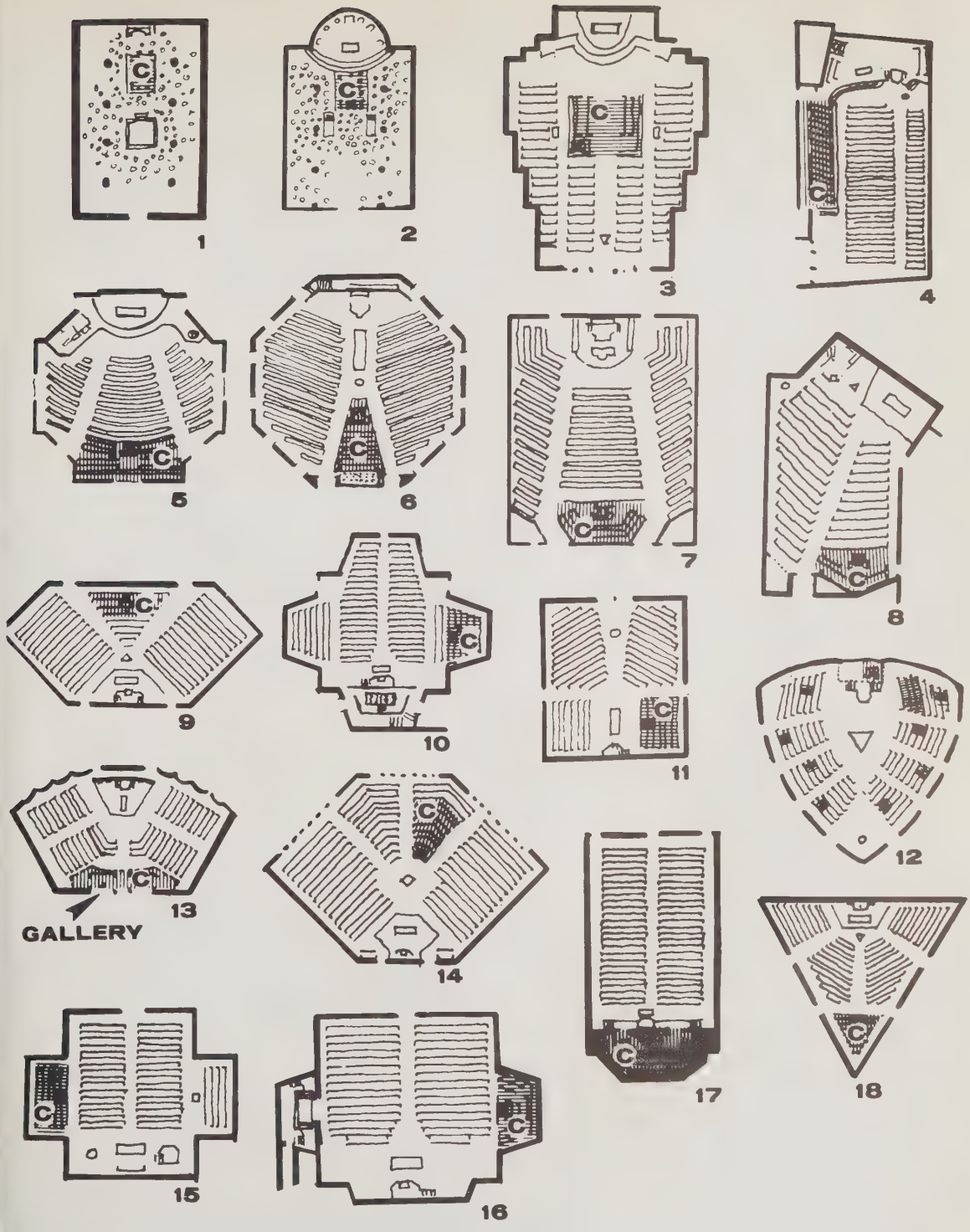


probably the clergyman in such a situation. This is an extension and in a sense a restoration of that priest-dominated representational form of worship which occurred prior to the Protestant Reformation of the 16th century. The participation of the choir then approximates a musical performance accompanied by a bored wandering of mind of the worshipper against which background it can certainly not be a sacramental offering. Although this aberration can occur in any setting, the architectural expression of such a purpose is suggested by the arrangement in Figure 17, and possibly to a lesser extent in Figure 16 where symbolically the choir placement suggests equality of music with baptism.

2. *The choir is a leader of the congregation in its singing and responses.* In this the choir makes use of

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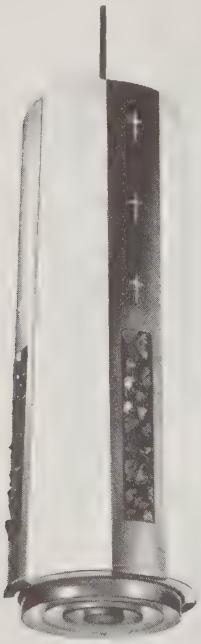

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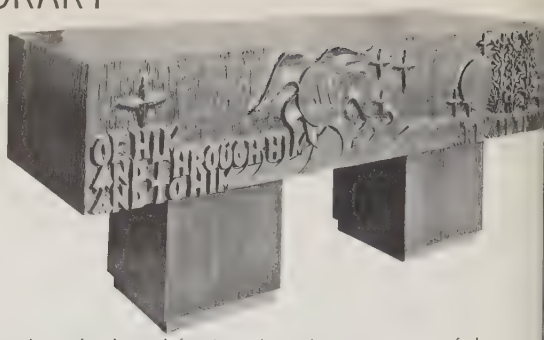

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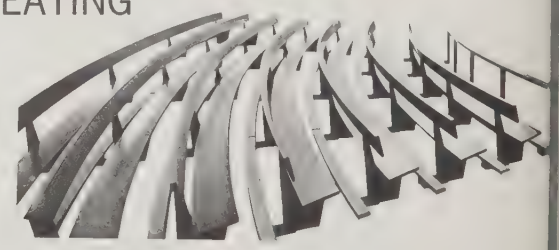

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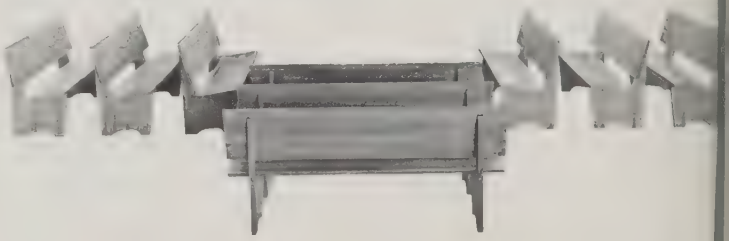

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the talents of a few to benefit the whole. This is the choir in the servant role. This is the ancient and early Christian function of the choir. The architectural expression will be found in arrangements which suggest that the entire congregation is indeed a choir-of-the-whole. Illustrations suggestive of this symbolization will be found in Figures 3, 4, 6, 8, 12 and 14.

3. *The participation of the choir as a part of the ministry of the Word.* This suggests an equality of music with preaching and reading. It is a very valid and worthy purpose but one filled with chances for mis-statements, for much of the sacred music in use today is contradictory to the thrust of the theological statements being made from the pulpit. The composers of sacred music have not kept pace with contemporary theology. An anthem frequently cancels a sermon – particularly if choir diction is good and the words understood! This concept of the choir's role fits equally well, and indeed suggests certainly in a Protestant setting, the physical integration of the choir in the congregation. The arrangements cited in the preceding category, together with Figure 17, suggest some architectural accommodations of this role.

4. *The choir and music used to create a "holiness of beauty" mood.* Here we find an attempt through use of musical effects, just as through the introduction of colored glass, surface art, textures and contrived architectural massing of interior space, a psychological conditioning of the congregation. This is less than a sacred motivation; the same techniques can be identified in such secular situations as psychologically conditioned restaurants, aircraft and muzak in supermarkets and dentists' offices. Unfortunately, this is the motivation most frequently cited by ill-prepared church officials as they write their building programs. Here it is overlooked that beauty is not the end of Christian worship; it is one of the lesser means to that transcendent end – confrontation with God. It is doubtful that genuine confrontation is aided by contrived effects and phony moods. The architectural symbol of this motivation is not readily identifiable, for any architectural arrangement can be prostituted to these ends. Therefore, it is not an architectural consideration but a conscientious architect will decline to create it deliberately.

5. *The ultimate of unworthiness in musical programming is to be found* where the choir is regarded as a prideful attraction, a notable cultural facility, or a public relations gimmick for an ambitious minister or director of music. The advent of radio and television has contributed to this aberration of liturgical motivation. It is most agreeably accommodated in an architectural setting which expresses equality of role between the Minister of the Word and the Minister of Music. Here the congregation is, symbolically at least, expected to fit in wherever it may find it possible. Figures 3, 4 and 17 suggest examples of settings accommodating these questionable phenomena.

*The Choir – Where?* It is the purpose of the preceding to suggest forcefully that *where* the choir is located can be determined only by inspired answers to *why* we have a choir and *what* the choir is. The dominant problem then is not one of architecture but one of theology. It is not a question to be referred to an architect or a building counsellor. It is one which must come from study, prayer, and soul-searching by an individual congregation. Nor is it a decision to be avoided and conveniently referred to the minister or the choir director – these are transient servants of the congregation who come and go – only the congregation has tenure and only the congregation can at once make symbolically articulate its traditions from the past and its purposes for the future.

The ten diagrams, Figures 3 through 12, are examples of liturgical arrangements in which the full role of each elemental act of worship has been studied and expressed in an architectural setting. These examples, from Europe as well as America, are not identified with any denominational labels; the day is past when other than minor arrangements of fixtures are required to accomplish the ultimate of architectural ecumenicity. Except for minor modifications to fit the needs of the "immersionist" denominations (a consideration definitely non-musical), all of the plans may be referred to with results suggestive of solutions. The requirements for music cannot be isolated from other liturgical requirements; frequently the need of a center aisle for wedding use is vastly more important to some than the tremendous symbol created by the faithful concentrically gathered on the focus of the proclaimed word. The diagrams may, therefore, seem repetitious except in the accommodation that they give to this all-pervading concern about aisling found in many of our Protestant Churches. The "divided chancel" does not occur in these diagrams; no serious musician or theologian would turn to this 19th century design catastrophy today.

The restoration of the ancient and highly respected post-Reformation arrangement of the choir in the "west" gallery is so prevalent today that little discussion is needed other than to suggest that the arrangement shown in Figure 13, in which the choir gallery occurs within the church room rather than over the narthex or vestibule, is to be commended from considerations of acoustics, as well as elevating the choir from the category of second-class worshippers shoved off in an auxiliary room.

The musical and acoustical advantages of the rear location can be combined with the symbolic incorporation of the choir in the congregation to produce a "choir-of-the-whole." Figures 5, 6, 7, 8, 9, 14 and 18 show variations of this employment. An extreme and current experimentation toward this is found in Figure 12 where a highly trained choir has been dispersed in quartets among the seven hundred seats; this congregation in its pre-building research found that "anthemitis" in its usual concert-producing form is not a necessary phenomenon in a meaningful musical program.

The front center concert arrangement shown in Figure 17 is, happily, decreasing in frequency. Those denominations that have a strong modern tradition of addiction to this arrangement are now finding equally suitable the arrangements suggested in Figures 4, 6 and 10 where the choir is partially elevated but also symbolically integrated and made a part of the congregation. Figure 3, a church recently completed in England, should be studied in conjunction with Figure 2, the earliest Christian position of the choir. Figures 6, 9, 10, 11, 15 and 16 show the influence of the revival of this tradition, and are examples in their total arrangement of the trend toward re-capturing the physical symbol of ancient worship just as in the worldwide movement for renewal, the ancient purpose and mission of the church are sought to be realized. ■

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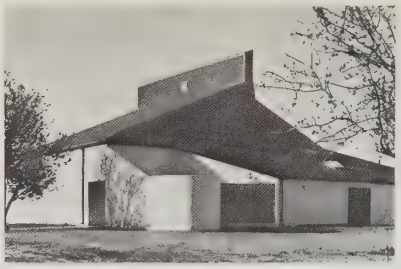
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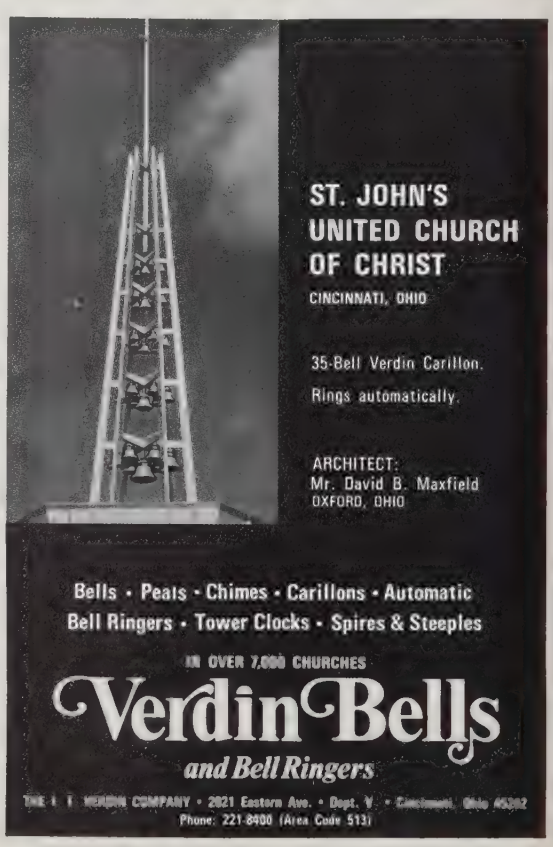
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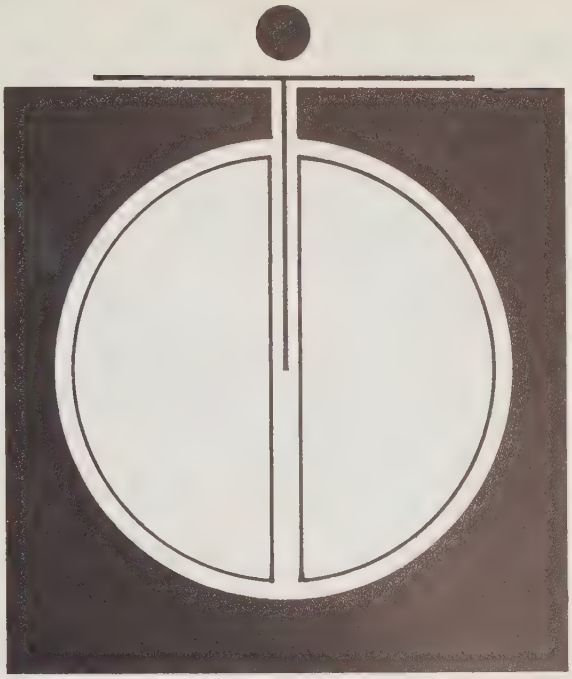

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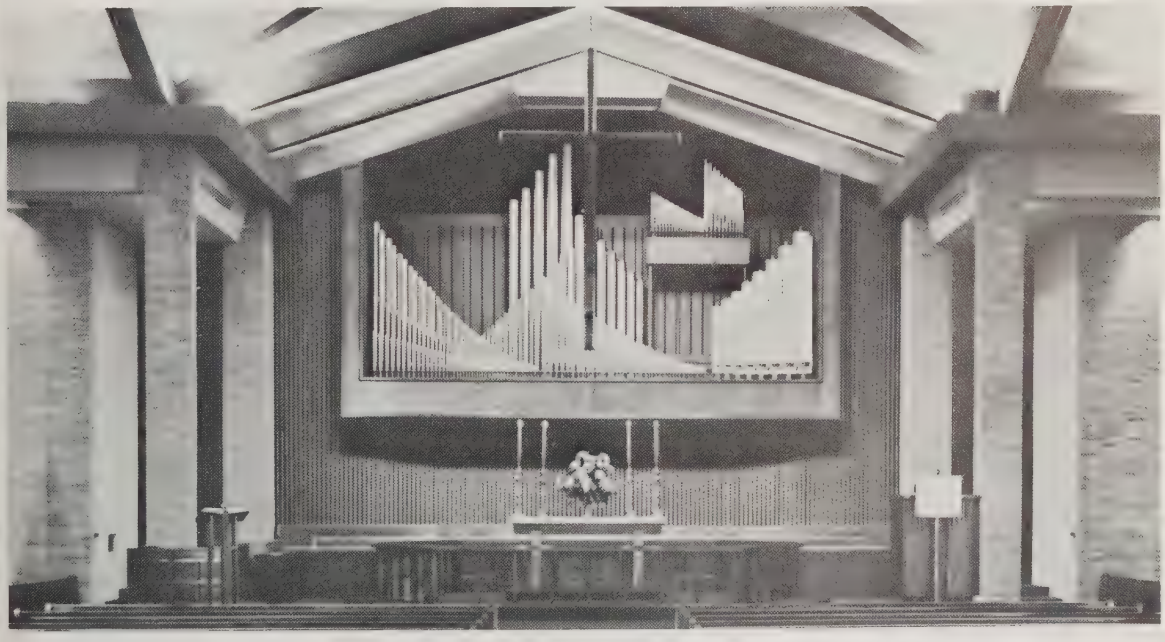

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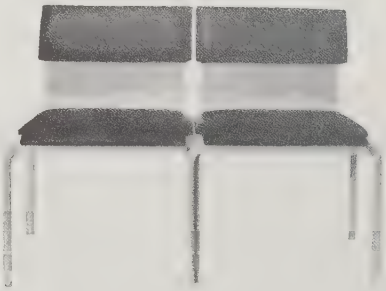

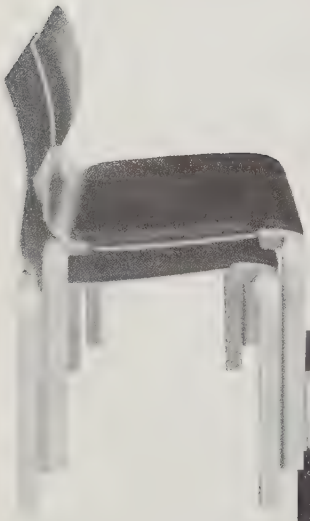

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United Methodist Church, Ontario, Ohio. Richard Yaussy, Pastor.
Richard Fleischman and Associates, Architects

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One major area of contemporary inquiry is the place of these environmental systems in the various sensory relationships that can be classified as *human experiences*, particularly the experiences that are described as circulation, assembly, recreation, relaxation, meditation, work, and other forms of human participation. Sensory response and behavior have, in the twentieth century, become increasingly within the scope of human control; thus the matter has relevance for anyone who is concerned with the process and technique of building.

Architecture reflects in part man's continuing attempt to establish a protected environment that approximates the sensory conditions in which he is most comfortable and at ease. The environmental control function of any space must be initially oriented toward the occupant. This occupant perceives light as surface brightness and color. He absorbs heat from warmer surfaces and warmer air, and he himself emits heat to cooler surfaces and cooler air. He responds physiologically to humidity, to air motion, to radiation, and air freshness. He responds to sound. In each case the intensity of his response depends on his subjective level of adaptation.

A major function of the building, then, is to provide for all of these sensory perceptions, to establish and maintain order in the sensory environment.

In this regard, the authors characterize the term "comfort" as implying a reduction of the stresses caused by negative influences such as excessive heat, cold, darkness, glare, noise, humidity, etc. The designer must understand the nature of such distracting and disconcerting influences, because over a period of time they cause strain and fatigue in a participating individual. The elimination of negative influences does not, in itself, insure a pleasant environment.

A second objective is even more nebulous, for the designer is in a position to influence the occupant's sense of direction and orientation, and in general to influence the spatial vitality associated with an area or activity. This implies the conscious design of a total building system to establish a positive environment where the occupant will tend to feel a sense of well-being conducive to his constructive participation in the activities for which the space is intended.

Throughout history one of the limiting criteria in building design has been the need to bring light and air into an enclosed space, and to protect the interior from adverse external influences. Each society and culture has produced its own solution to this problem, reflecting climatic demands as well as the technology and ingenuity of the time.

As in the past, the contemporary architect must also resolve this problem of environmental performance. He can develop his enclosure to utilize natural light, natural ventilation, and beneficial solar influences during under-heated periods of the year. In this sense, he is continuing the long sequence of experiments and developments that have evolved throughout the history of building.

Several factors make the present day an obvious break with the past. This century has been a continuing evolution of products and mechanical techniques for environmental control – electrical lighting, mechanical air distribution systems, heating and cooling devices, and "sound" control. Viewed as parts of a comprehensive system these techniques combine to provide a revolutionary new freedom to regulate the interior sensory environment. With this combination of tools, then, the architect finds that the design of the exterior building shell is no longer *necessarily* subject to the uncompromising limitations of natural ventilation, daylighting, and solar control. The occupants of the building find that their comfort and activities are increasingly independent of natural outdoor conditions. A major function of the building, then, is to provide for all the sensory perceptions, to establish and maintain order in the sensory environment.

As we become increasingly aware of the manageable character of the sensory environment, the argument grows that an appropriate environment is not limited to conditions where people merely *can* perform a given activity. Rather, it is an environment where people feel encouraged to participate – where the occupant's sensory perceptions and impressions reinforce the behavioral patterns that are inherent in the activity. This does not necessarily mean that spatial integrity is achieved through an attempt to create stage-set environments. Rather they indicate recognition and use of the ability to specify and control the characteristics of brightness and shade, sparkle, color, temperature, humidity, air motion, reverberation time, etc. As these influences are made to change, the occupant's awareness of space and activity evolves through his registration of concurrent and successive sensory images.

The preceding thoughts, extracted from the text, are re-enforced with useful research and performance data concerning the luminous, sonic, and thermal environments and transitional patterns. Investigation into light generation and control, sound generation control, thermal and atmospheric control, is applied to the building as a comprehensible environmental system.

The declared intent of the authors to provide an *overview* to a very technical and changing subject has been very ably handled and should prove most useful for all designers involved in any way with projects involving and affecting human behavior. ■

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(continued from page 26)

General chairman for the Atlanta Conference is Dr. Henry Lee Willet, of the Willet Stained Glass Studios; program co-chairmen are The Rev. Horace Allen, Director of the Office of Worship and Music, Northern and Southern Presbyterian Churches, and Harold E. Wagoner, FAIA. Featured also at the Atlanta Conference will be an architectural exhibit of new designs in religious structures, an exhibit of religious arts as well as products and crafts. For further information write:

Guild for Religious Architecture
1346 Connecticut Ave., N.W.
Washington, D.C. 20036

## GRA Regional Meeting - "What is Happening in the World of Worship?"

Conscious of the changes taking place within the organized church, the Guild for Religious Architecture is planning a series of two-day regional seminars as a service to its members and the religious community. The first of these will be held October 31, November 1 and 2, 1971 at the Center for Continuing Education, University of Notre Dame, Notre Dame, Ind. The Rev. George Hoyer, STM, Professor at Concordia Seminary, Dr. Donald J. Bruggink, coauthor of *Christ and Architecture* and *When Faith Takes Form*, Mrs. William Dickerson, artist, teacher, authority on color, will explore the seminar theme in depth, and will lead the resulting discussion. In addition, there will be discussion of programming, liturgical and architectural integrity. Although the seminar will be directed primarily toward architects, pastors and laymen will find it informative and helpful.

For additional information write:
Mr. Uel C. Ramey, AIA, GRA
P.O. Box 975
Sheboygan, Wis. 53081

## FAITH & FORM Staff Changes

GRA President Nils M. Schweizer comments on recent changes in FAITH & FORM staff assignments:

It is perfectly understandable that three key people on the FAITH & FORM staff have recently asked to be released from their responsibilities. They have given of their time and effort for years, and cannot be expected to carry the burden indefinitely.

The Guild is fortunate to have three other GRA members willing to assume responsibility for publishing FAITH & FORM; they are listed on the masthead and we wish them well.

I remember the Board meeting at which Ben Elliott presented the original graphics material for FAITH & FORM, as well as the concept of a magazine which would go to all AIA members, and which was to be dedicated to a finer quality of religious buildings in the U.S. Ben has been publisher and business director since the birth of FAITH & FORM in August 1967. At the last GRA Board meeting, Ben's resignation was accepted.

For the past four years Ben has given of his talents to the FAITH & FORM you have seen published. The many hours of time he has given to this project can only be accepted by the Guild with gratitude and affection. His certificate of commendation to be presented at the October 31 Board Meeting reads:

> In recognition of dedication and service to FAITH & FORM since its inception, as Publisher and Business Director, The Guild for Religious Architecture presents this certificate to Benjamin P. Elliott with gratitude and affection.

Paul Winterich has resigned as Advertising Director for FAITH & FORM. Paul, as many of you know, has been totally devoted to the advertisers of FAITH & FORM and to the gathering of advertising copy for the Guild journal. He has carried this burden with scant remuneration for the past four years, as a loyal and dedicated Guild member. His certificate of commendation will read:

> Our gratitude and affection to Paul J. Winterich, Advertising Director for FAITH & FORM. The Guild for Religious Architecture presents this certificate in acknowledgement of his significant and deeply faithful contribution to the Guild journal.

Ed Sövik, whose resignation as Chairman of the Editorial Committee for FAITH & FORM was announced in the last issue, will be presented with the following certificate:

> The Guild for Religious Architecture is honored to present this certificate to Edward A. Sövik, Past GRA President and Chairman of the Editorial Committee for FAITH & FORM since its first issue. The superior quality of the editorial material published in the Guild journal is testimonial to his exemplary service and dedicated effort.

## Art for God's Sake?*

The structure to be built must reflect the religious conviction of the people for whom it is to be erected, not as a mausoleum to a Dead God but as a working tool.

Man does not learn by sound alone but by vision and by touch. The Gothic Cathedral was not merely a Sermon in Stone as the poet would say but instead a forceful vehicle of teaching. It spoke in the vernacular of the day.

Dean Trotter states that the additional burden upon the church architect is his responsibility to *two* clients, the congregation with its tendency toward preliminary and possibly idolatrous concerns, and God, with pressure for ultimate concerns.

An architect's professional skills are guided by human values because he knows the shapes he plans today will help shape the lives we live tomorrow. Competence means full and complete professional ability, expressed in the field of creativity.

Significant religious architecture must be a force, not merely a form. A force is a driving compelling urge that causes people to become involved, to share, to participate. Form can be translated into a force when we employ those shapes or patterns to manifest the purpose for which the structure has been built, and to define the goal which it endeavors to reach. It must proclaim. Crosses or menorahs are not trademarks whose bold application can transform a secular atmosphere into an invocative sphere. Their very being must aid in the conduct and participation in a service of worship.

Architecture and art exist as a common whole. Religious architecture must honestly portray that for which the church does stand. Religious architecture of the significant seventies will not be measured by dollar volume but rather by what it says to people and what it does for people.

Our clients are the congregation and God.

*From: Keynote Address by Dr. Arland A. Dirlam, AIA, GRA
Los Angeles National Conference on Religious Architecture, April 1971

## Youth Art Festival - Los Angeles 1971

Early in the planning for the 32nd Nationa Conference on Religious Architecture, Lo Angeles 1971, the possibility of sponsoring competitive youth art festival was discussed. W decided to invite grades one through seven, age seven through twelve – all religious faiths – t participate. A format was developed and th following instructions were given: All wor should relate to the Conference theme – "Ar for God's Sake?" The work was to be graphic all entries were to be on paper mats – no frame were to be used. Identifying information was t be placed on the back of the entry.

We explained the symbol "?" called *Inter robang*, reflecting the word "yes." The question mark and exclamation point converge to create positive statement.

We suggested that each religious center selec a pre-determined number of winners. Th Conference Committee would select the winnin entries from all denominations for awards to b presented during the national conference.

Invitations were sent to religious group within the southern California districts, includin Hawaii. The judges were asked to consider th Conference theme, to look for originality composition, color and line. Most importantly did the picture reflect the honest and unsophist cated directness common to children's art?

We encouraged all denominations to invit participation in the exposure to a creative desig project. We hoped that many of the participant would ultimately select a career in architectur music, or another of the many creative art form The response was enthusiastic; hundreds partic pated and several denominational leader thanked us for offering this challenge an opportunity.

The Youth Art Festival Committee hopes tha this type of effort and project will become continuing feature of national conferences, an expresses its appreciation to the children an church groups involved.

*Robert F. Brammer, GRA, Chairman*

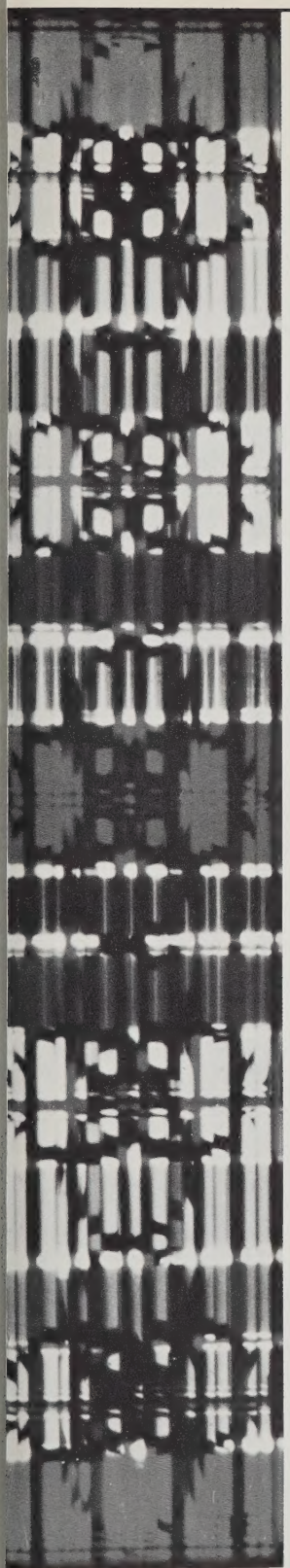
## Requirements of a Liturgical Space*

We are so accustomed to crises these days that it is probably not very helpful to say tha the whole matter of church building seems to b in a state of crisis. But many people involved i church building agree that this is true.

The crisis arises partly from practical prob lems like the growth and concentration o population, the stagnation of the economy, an the manifold requirements of reformed liturgies On a deeper level the crisis results from collision of attitudes and ideas concerning th nature of the church and its stance vis-a-vi society, the meaning and function of liturgy, an the relationship between the so-called sacred an profane.

If we want to understand what a church is, w might mention first what it is not or should no be. A church is not a sacred space into which w enter to deal magically with God and the terro of existence. It is not a sacred temple or a hous of God, for the God of Christians is no domesticated. A church is not a monument t God nor is it needed as a physical sign of h presence in the world; that sign exists chiefly i the lives and actions of believers. A churc should not be a monument to a pastor, a saint, mystery of faith, a planning committee or "th

*Extract from address by Allan Bouley, OS Liturgical Conference Workshop, Detroit, Apr 1970, *Shapes & Substances*
Proceedings to be published October 1971



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sacrifices of the rich and poor parishioners." It should not be a place of exhibition for pooled wealth vulgarly spent, for the dreams of an architect or the creativity of artists.

A church is quite simply a space in which the Christian community, the real church, can come together to celebrate salvation – the freedom and new life given them through the death and resurrection of Jesus Christ. Their activities of worship are deeds of faith directed to God, but they are also expressions of faith, hope and love shared in the community for its upbuilding and for its mission in the world. As it celebrates liturgy, the community, and hopefully each person who belongs to it, rejoices in its God and celebrates its human life both in its present ambiguity and in its future promise.

Thus the primary task of the planners and the architect is to fashion a house in which the community can gather. It should be a place characterized by invitation, hospitality, acceptance and simplicity. Since it is not a fortress against the world nor a monument, it should not suggest that so-called secular forms of behavior or human scale and spontaneity are banished at the door. Instead, it should be a place of activity and interaction and even suggest, when empty, that activity is necessary to make it complete.

Since the lives of those who use a church flow into it from an outer space and flow from it back to that space where they spend most of their time, perhaps the frequent architectural exclusion of the outside is open to question. The attempt to design a churchly haven of peace, free of "worldly" distractions, often results in creating a sacred precinct marked by religious unreality. Surely the building must provide shelter and a space for engaging in liturgical worship, but it should not be conceived as a shelter from the world and its concerns. Its design, if possible, should help overcome the ingrained tendency to separate worship from life, to use liturgy as a salve for calloused consciences.

## KUNST UND KIRCHE

FAITH & FORM readers may be interested in subscribing to the German quarterly, *Kunst und Kirche*, in its new format. It is the merger of two excellent quarterlies on the subject of architecture and art in the church. *Kirliche Kunstblätter* has been published in Austria and its concerns have been principally Roman Catholic. *Kunst und Kirche*, whose name is carried to the new venture, had Protestant origins in the 20's. The new quarterly has an editorial board of three including the former editor of *Kirchliche Kunstblätter*, Dr. Gunther Rombold, and the gifted architect Lothar Kollmeyer, who taught in this country for a period. The third is Dr. Rainer Volp. One issue of the new format is out. It is a beautiful production with ecumenical interests and an English synopsis of the texts. The cost of a year's subscription is $5.00.

Send check to:
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## Announcement

The Greek Orthodox Archdiocese of North and South America announces the formation of a special committee to study, examine, and approve all architectural plans for new church buildings, parish schools and community centers. Chairman of the committee is His Grace, Bishop Silas of Amphipolis, and the Very Rev. George J. Bacopulos is Chancellor. Mr. Stephen P. Papadatos, AIA, of New York City, has been named architect consultant to the committee. Headquarters for the Greek Orthodox Archdiocese are 10 E. 79th St., New York, N.Y. 10021.


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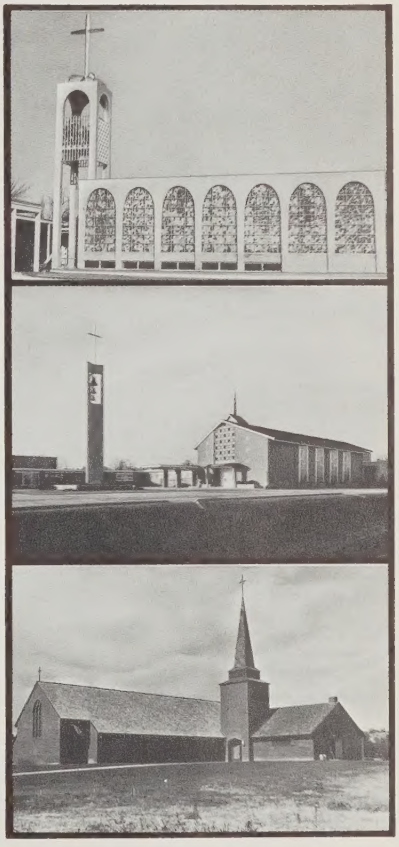

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